

# The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE  
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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But the most profitable work is that which combines into one continuous effort the largest proportion of the powers and desires of a man's nature; that into which he will plunge with ardor and desist with reluctance.

Such a work holds a man together, braced at all points; it keeps him actively conscious of himself, yet raised among superior interests.

This is what his art should be to the true artist, and that to a degree unknown in other and less intimate pursuits. For other professions stand apart from the human business of life; but an art has the seat at the centre of the artist's doings and sufferings, deals directly with his experiences, teaches him the lessons of his own fortunes and mishaps and becomes a part of his biography.

· ROBERT LOUIS STEVENSON ·

# The School Arts Magazine

VOL. XXIII

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## Little Folks and Art

IN our All-Picture number of THE SCHOOL ARTS MAGAZINE, it is natural that we should place those illustrations belonging to the lower grades of school teaching first. The school art work of the earlier grades is often slighted and overlooked by the advanced student and teacher because of its elementary quality. We are inclined to think as we reach advanced positions only of those things within our nearest radius, but it will prove of much value to anyone to step out of their own circle, back to their beginning and review and check over their progressive steps. Happy is he who can enjoy the child's view of nature, who can become enthusiastic and respond with the children's efforts in their art work. Untrammelled with traditions, without affectations, ignorant of "isms" and technique limitations, is it any wonder that men advanced in art have often turned to the work of children that it might guide them to greater sincerity and purity of effort?

With every year's progress in art education, new standards are achieved in children's work. New methods of teaching representative drawing, design and handicrafts are developed by art teachers, and adapted by progressive teachers elsewhere.

Art today in the grades, as well as in advanced grades, radiates from its source, including in its fold, pageantry, geography, and history, language, and domestic science, as well as other subjects. Through these manifold avenues and relation to the small folk's everyday life, the hope of a greater American art in our next generation is sure of fulfillment.



## A MIS-TAKE

A little Pig went walk-ing  
One love-ly sum-mer's day;



He met another little pig  
A-going the other way.



Says he to her, "Good morning,  
The sun is nice and sun-ny;"  
Says she, "I thought 'twas raining.  
My goodness, isn't that fun-ny!"

## A MIS-HAP

A chub-by little sis-ter  
Was rubbing at her tub,



A chub-by little broth-er

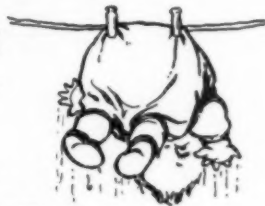
Came up to help her rub;

The chub-by little broth-er

He fell in with a cry;

The chub-by little sis-ter

She hung him up to dry.

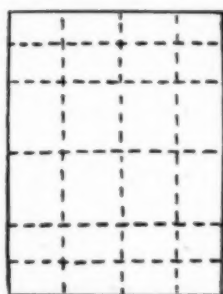


Clara Atwood - 1916



## Problems Requiring No Pasting

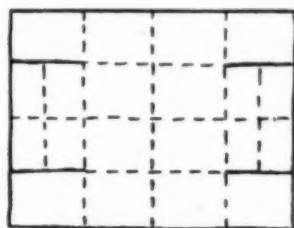
by Vernet Johnson



9"x12" Folded

Edges Folded  
to center foldEnds Folded  
downWriting  
paper [4"x9"]  
slipped in  
and 2 lines drawn on  
ends for decoration

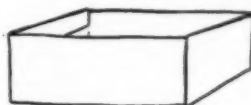
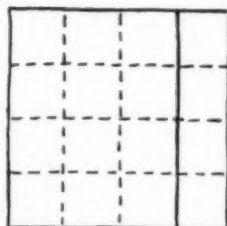
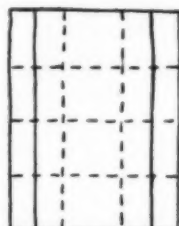
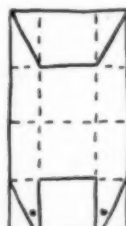
Pad to hang by Telephone



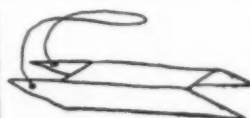
6"x9" Folded



How to Fold

Completed  
Box6" sq. Cut off  
1 row of sqs.Bring edges  
in to nearest  
fold and cut on last folds

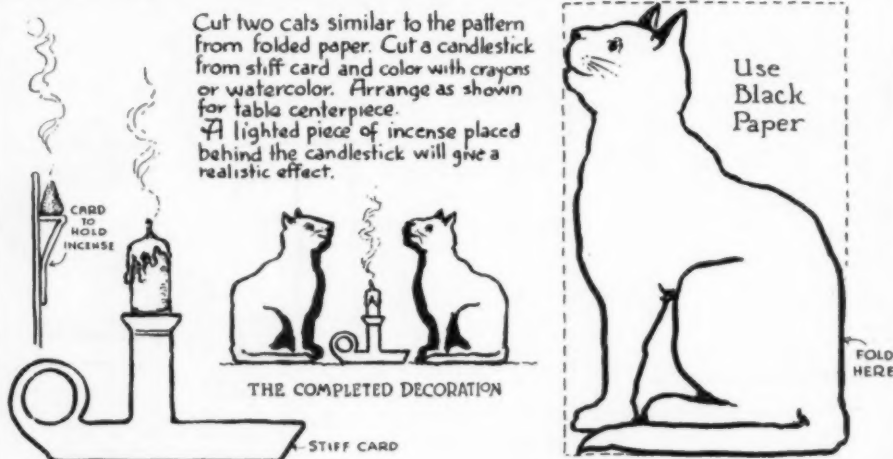
Cut and punch holes

Finished  
Sled

HERE ARE THREE PRACTICAL PROBLEMS FOR LITTLE FOLKS. THEY DO NOT NEED PASTE AND ARE ALL MADE FROM SQUARED PAPER. THESE WERE SENT IN BY VERNET JOHNSON, ART SUPERVISOR, MOLINE, ILLINOIS.

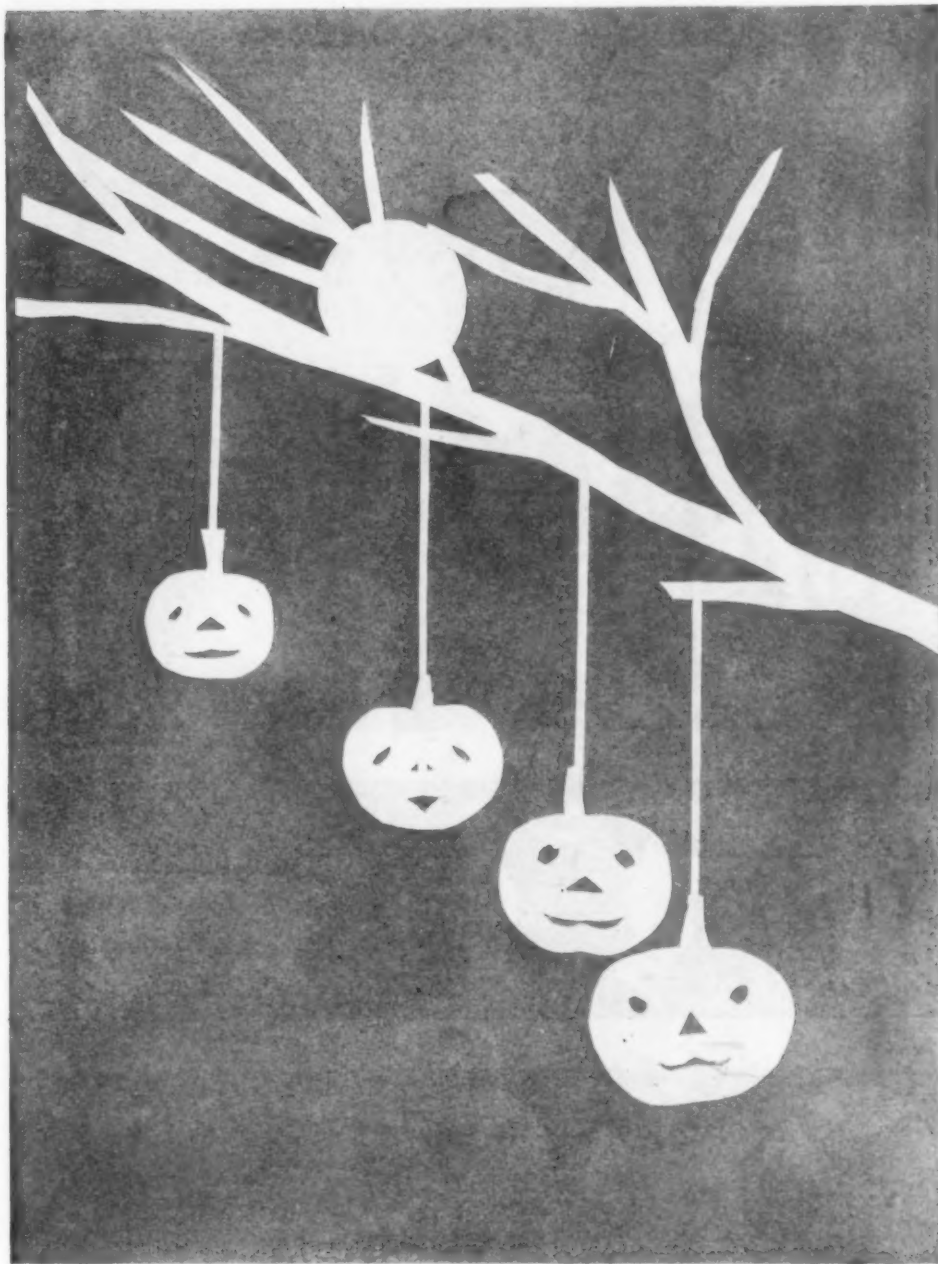
The School Arts Magazine Alphabeticon, September 1923

## SOME TABLE DECORATIONS FOR THE HALLOWEEN PARTY



HALLOWEEN IS A GOOD TIME FOR MAKING THINGS FROM PAPER. THE TWO IDEAS ON THIS PAGE ARE EASY TO MAKE AND WILL BE SURE TO LEND AN ORIGINAL TOUCH TO A HALLOWEEN PARTY. ALMOST ANY YOUNGSTER CAN MAKE THE UPPER ONE OF THESE TWO IDEAS.

*The School Arts Magazine Alphabeticon, September 1923*



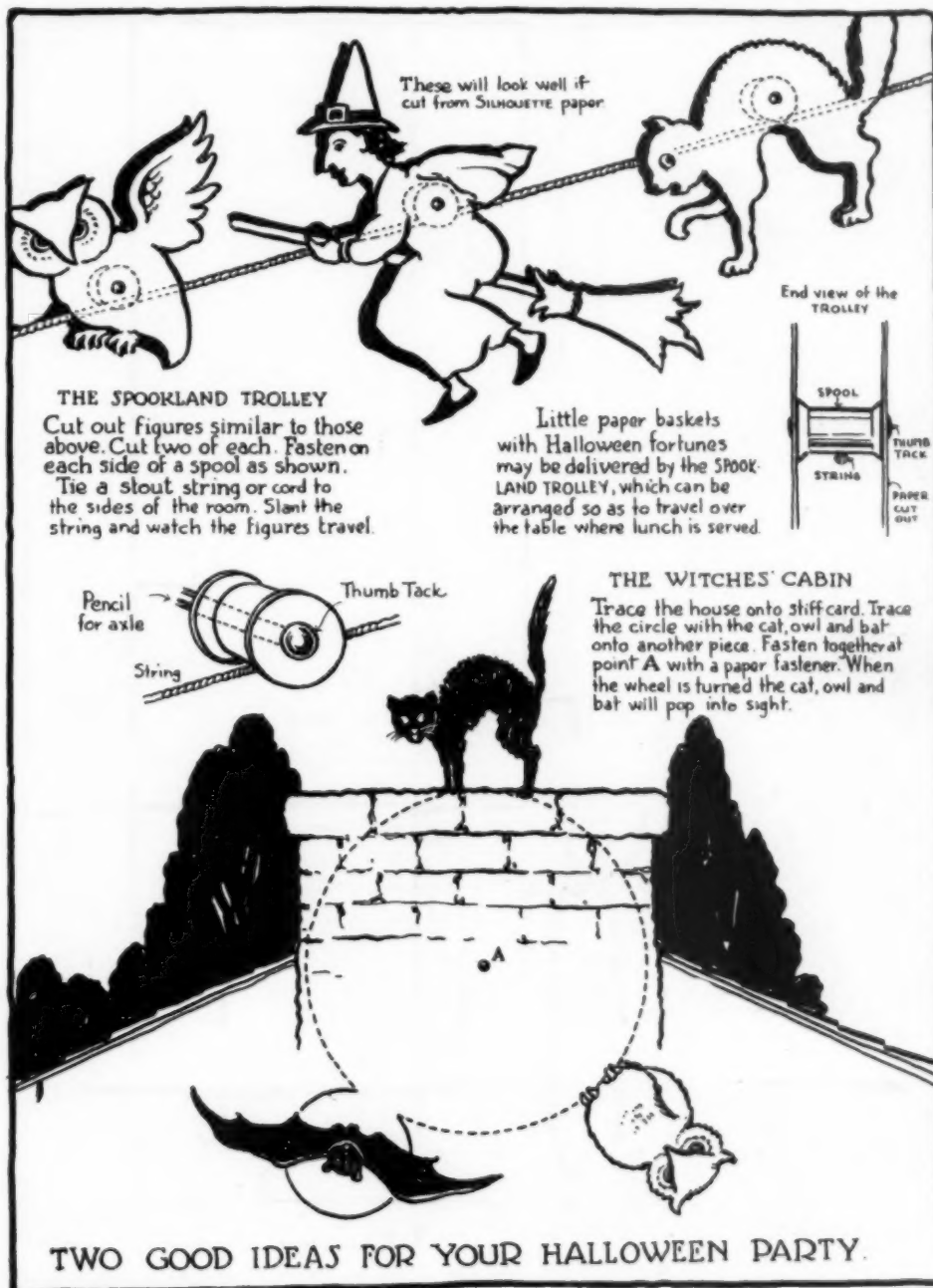
WHO SAID PUMPKINS WERE HARD TO CUT? TRY CUTTING THESE PAPER ONES FROM COLORED PAPER AND ARRANGING THEM LIKE THIS. BE SURE TO NOTICE THE VARIED EXPRESSIONS ON JOHNNY, WILLIE, MARY AND ELEANOR PUMPKIN. THIS PAGE WAS SENT IN BY HARRIET HOAG, WESTERLY, N.Y.

*The School Arts Magazine Alphabeticon, September 1923*



HERE IS A PAGE OF HALLOWEEN SILHOUETTES THAT MAKE SPLENDID DECORATIONS WHEN CUT FROM BLACK AND ORANGE PAPER. THE UPPER ONE IS GOOD WHEN THE FIGURES ARE CUT FROM BLACK SILHOUETTE PAPER AND THE BACKGROUND FROM ORANGE TISSUE PAPER. THEN PASTE IT TO YOUR WINDOW AND SEE HOW IT LOOKS WHEN THE LIGHTS ARE LIT.

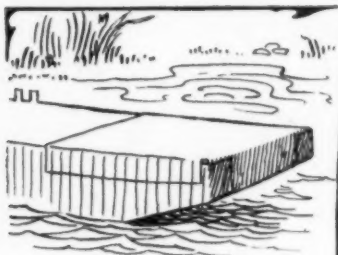
*The School Arts Magazine Alphabeticon, September 1925*



MORE HALLOWEEN FUN. BOTH OF THESE ARE HALLOWEEN MOVIES. THE UPPER ONE IS MADE FROM CARDBOARD, SPOOLS, AND STRONG CORD. THE LOWER ONE NEEDS TWO PIECES OF STIFF CARDBOARD. YOU WILL FIND MANY WAYS TO USE THEM AT YOUR PARTY.

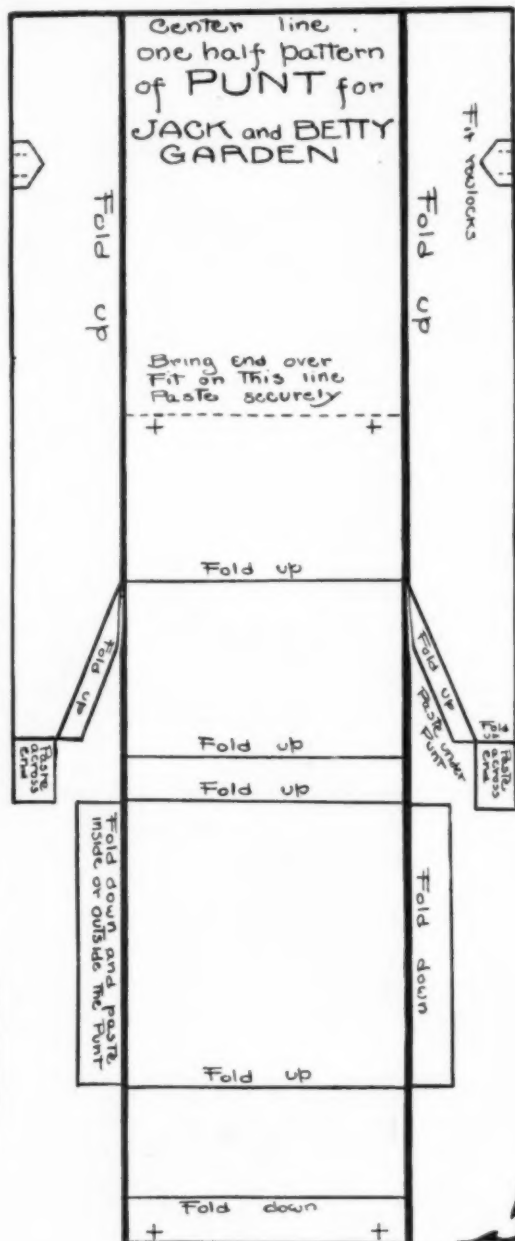
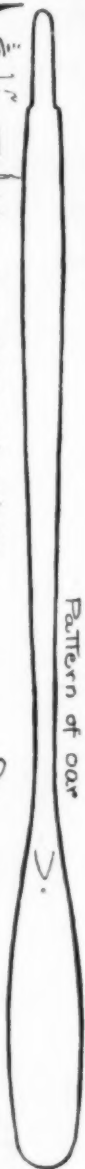
*The School Arts Magazine Alphabeticon, September 1923*



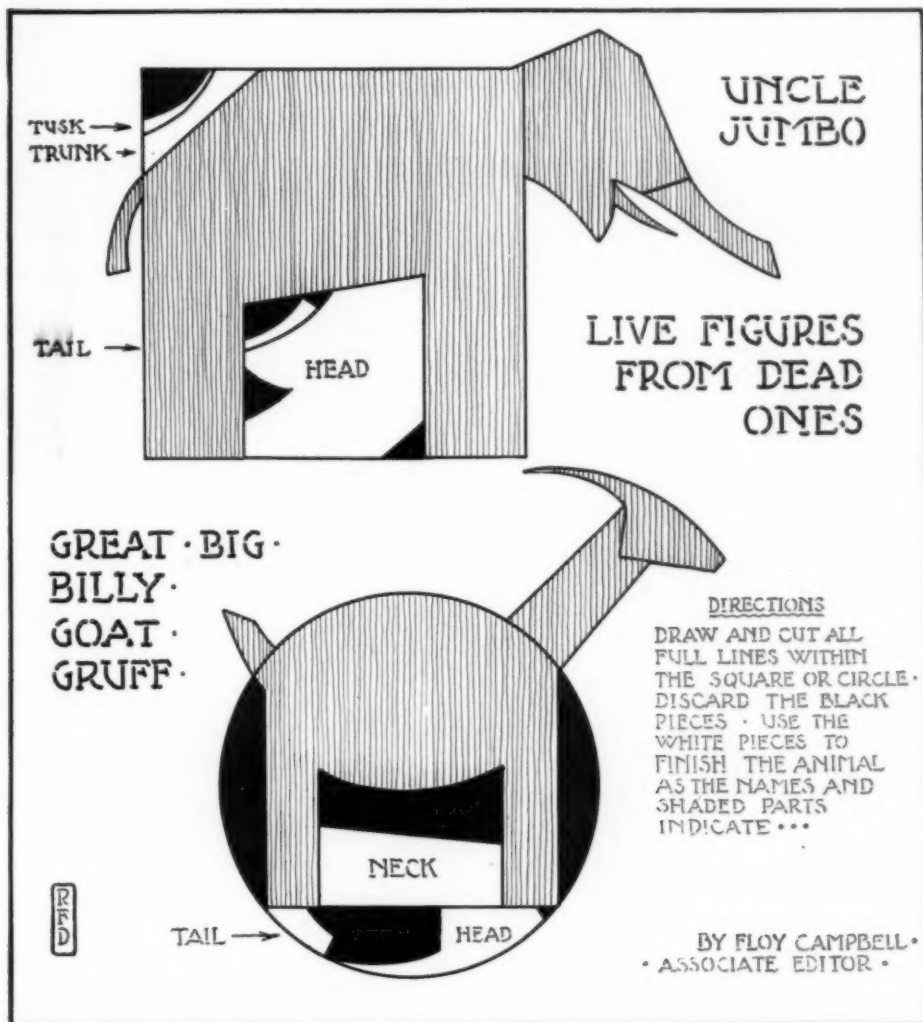


A new Punt  
for Jack  
and Betty  
to play  
with during  
August.

It is made of a strip of heavy paper, twice the length of the one in this pattern.

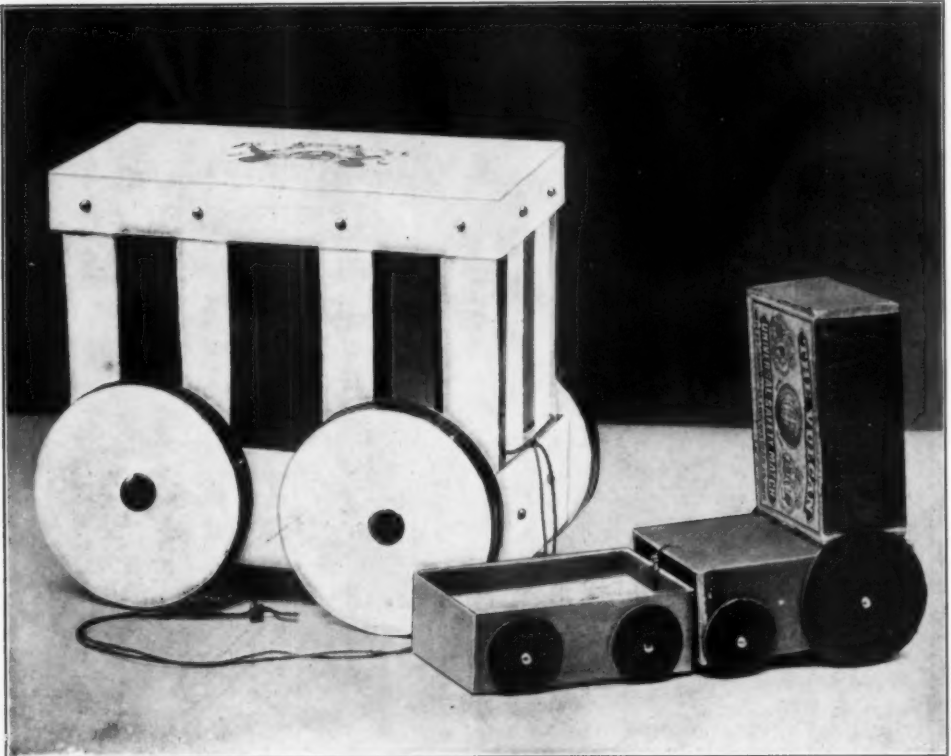


SOMETHING FOR VERY LITTLE FOLKS. BY PUTTING A THREAD THROUGH THE FRONT END TO PULL THE BOAT WITH, YOU CAN GIVE YOUR SMALLEST DOLLS A SAIL ACROSS THE BARE FLOOR WATER FROM ONE RUG-ISLAND TO ANOTHER. MAKE THE OARS FROM EXTRA STIFF PAPER.



ANIMALS OF ALL SHAPES AND SIZES FOR YOUR PAPER CIRCUS. SEE HOW EASY THEY ARE TO CUT. IF YOU USE DIFFERENT COLORS OF PAPER YOU WILL HAVE AN ESPECIALLY ATTRACTIVE CIRCUS. YOU CAN TRACE THE LARGER ONES, THEN TRY DRAWING THE ONES IN THE LOWER PANEL AND CUTTING THEM OUT, TOO.

## Fun for the Little Folks



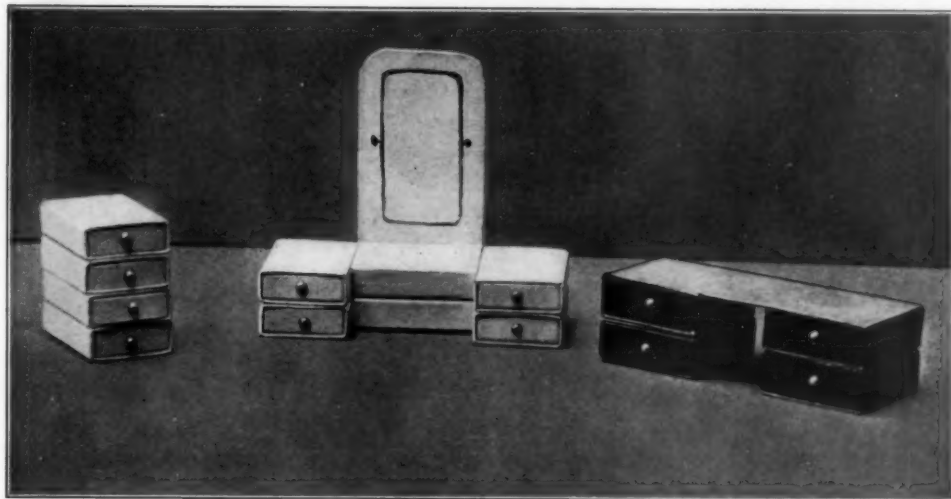
### An Engine and a Circus Wagon

Here are two things easily made by little craftsmen. The match-box engine is made from three match boxes, and eight cardboard wheels. The wheels are made by taking a big spool, laying it end down on cardboard, and drawing a line around it. They are fastened

to the engine with brass paper fasteners.

The Circus Wagon is made from candy boxes and ribbon bolts. The top and bottom are made from box covers and the edges from cardboard strips. These strips are fastened to the top and bottom with brass fasteners.

## Furnishings for a Doll House



### Some Good Doll Furniture

Making a doll house is an interesting project. A cardboard packing case or a wooden cracker box from the grocery store make an ideal house. If smaller boxes are used a house with several rooms can be made.

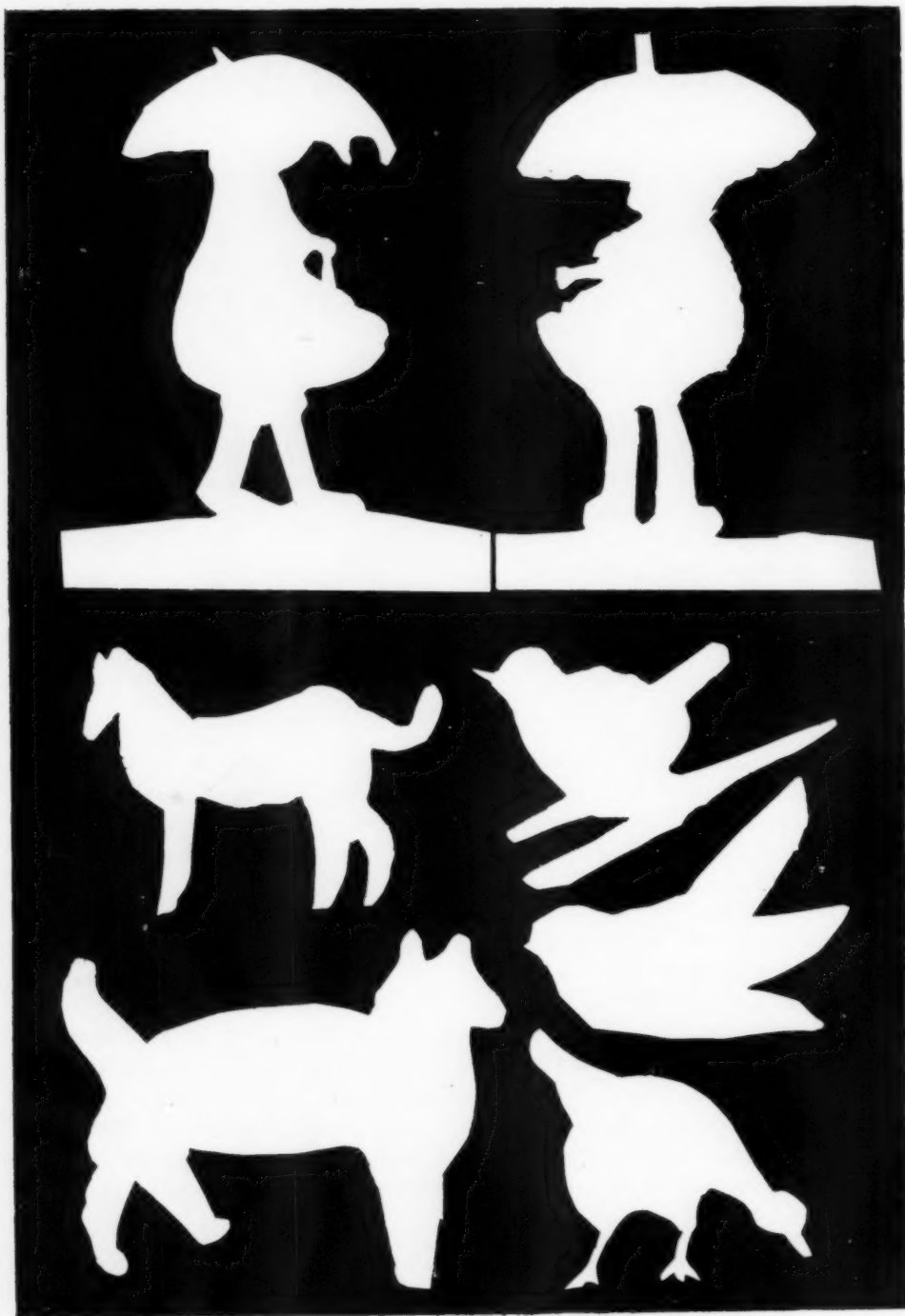
Little sliding boxes, such as clips, wire shanks and Christmas seals come in, make good furniture material. Match boxes are good, too. If they have printing on them this can be covered with colored paper.

Mirrors that look very realistic can be made by pasting a piece of tinfoil where the mirror is supposed to go.

A desk can be made by gluing two boxes together, one on top of the other. Glue two more the same way for the other side. Place them the right distance apart and glue a cardboard top onto it. Make the drawer handles of brass paper fasteners.

A bureau is made from six boxes, two for each set of drawers and two for the middle. The mirror is made from tinfoil, smoothed out and pasted onto cardboard.

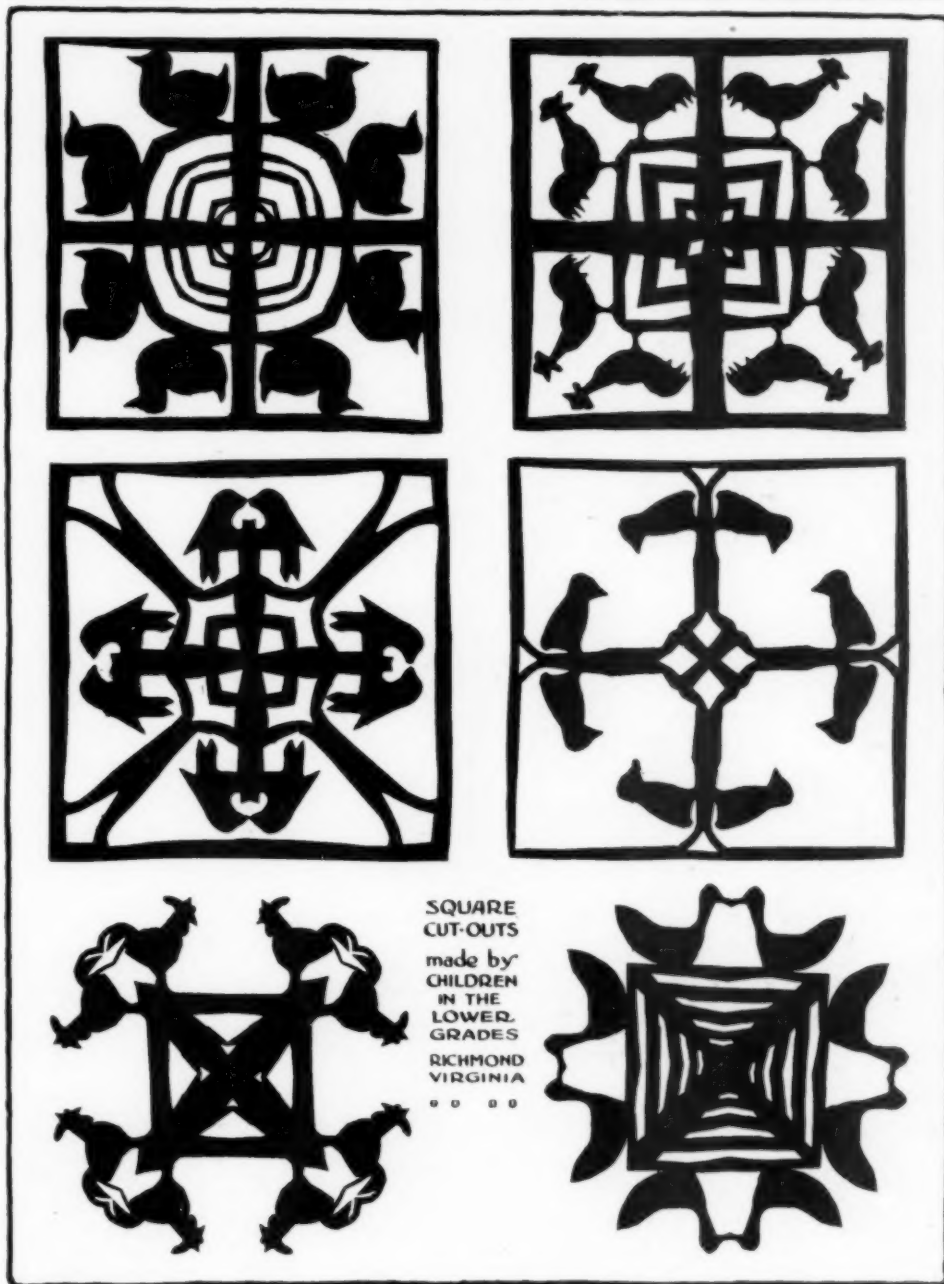
A chiffonier is made of four boxes glued together, one on top of the other.



A PAGE OF TEAR-OUT SUBJECTS, DONE BY VERY LITTLE ARTISTS UNDER  
THE DIRECTION OF JESSIE TOOD, CHICAGO UNIVERSITY, CHICAGO.

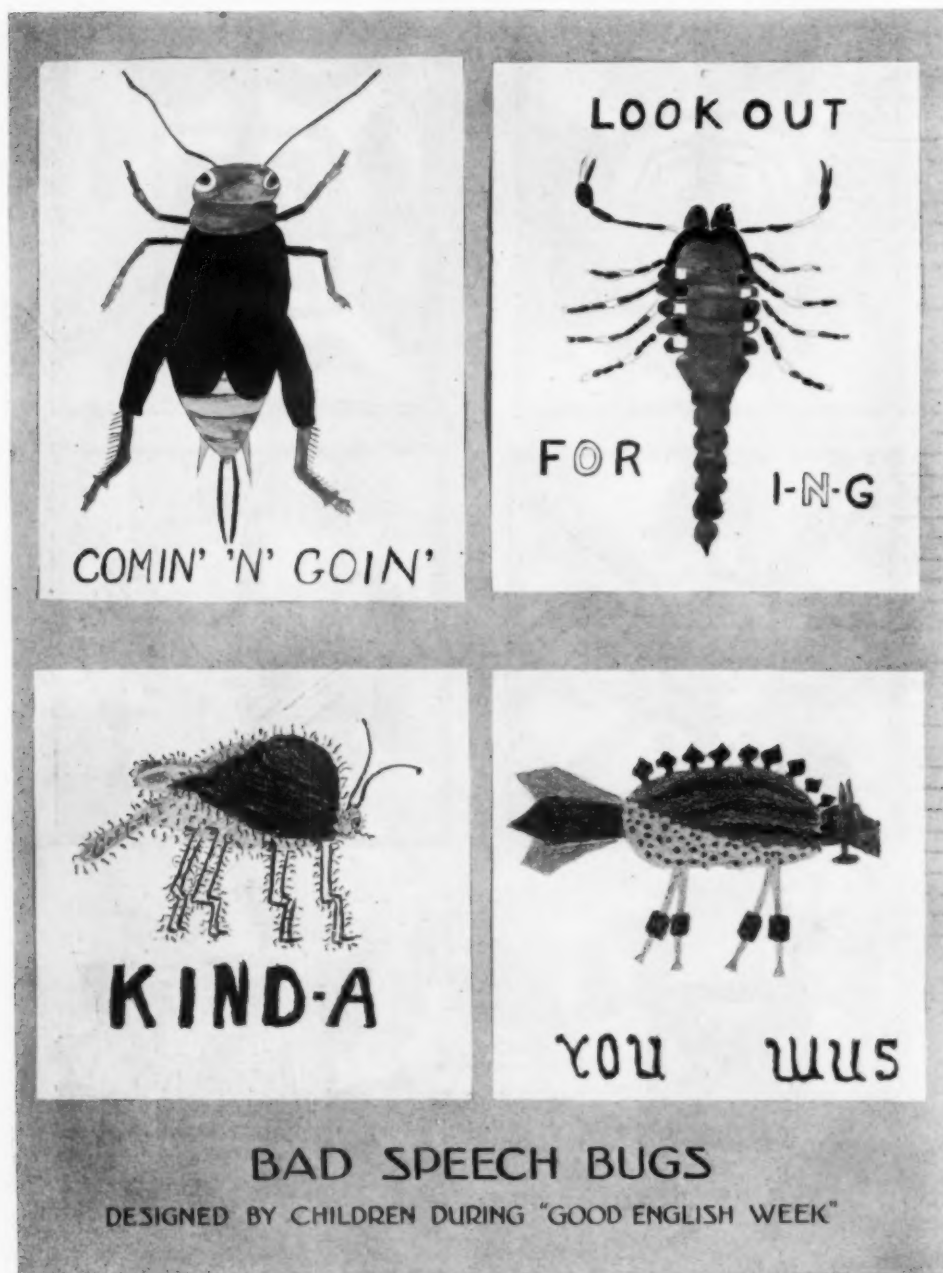
*The School Arts Magazine Alphabeticon, September 1923*



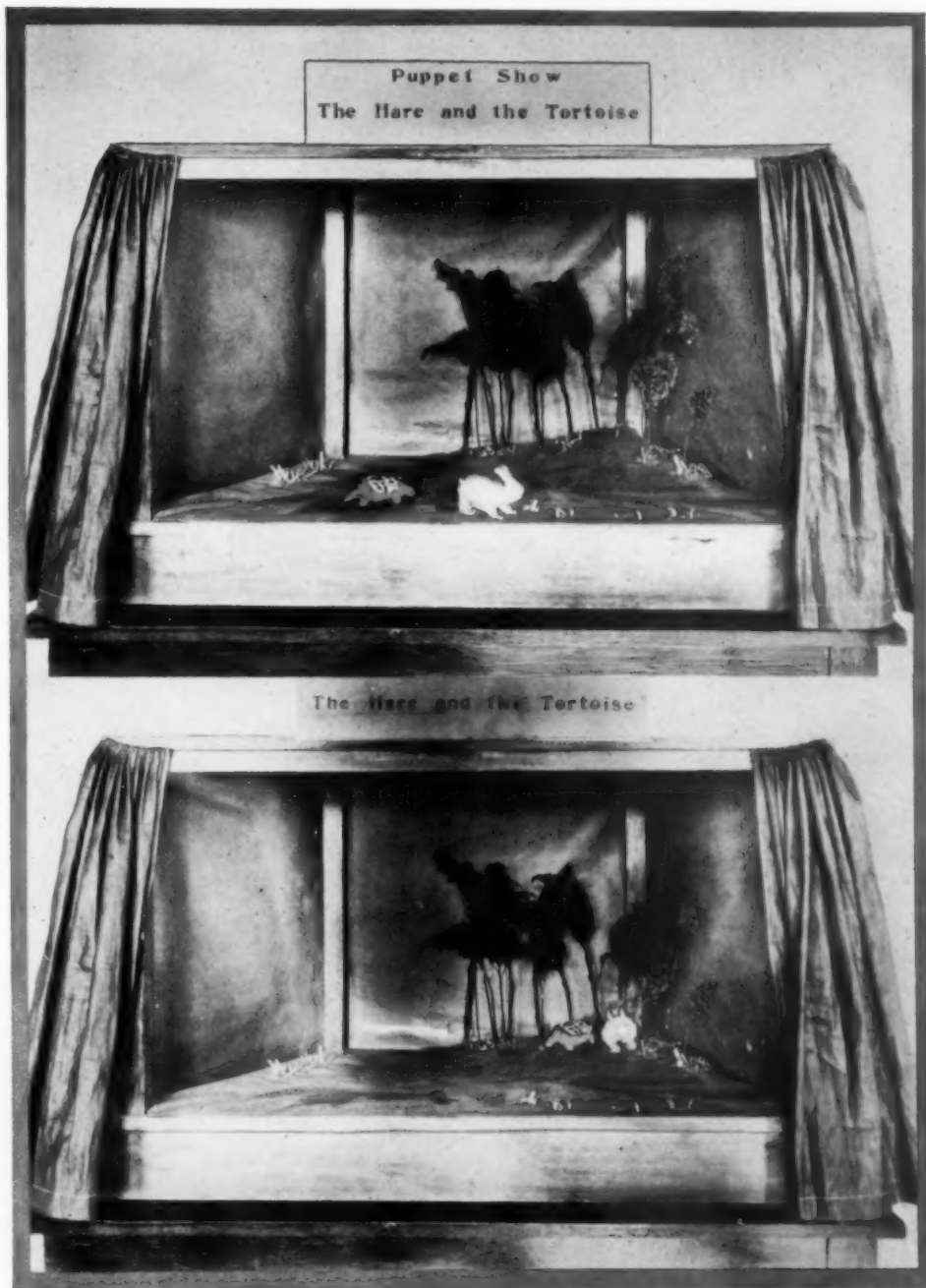


HERE IS AN INTERESTING PAGE OF CUT-OUTS MADE FROM FOLDED SQUARES OF BLACK PAPER. THEY WERE DONE BY GRADE CHILDREN UNDER THE DIRECTION OF ANNE ALLISON, RICHMOND, VA. CAN YOU THINK OF ANY ADDITIONAL MOTIFS?

*The School Arts Magazine Alphabeticon, September 1923*

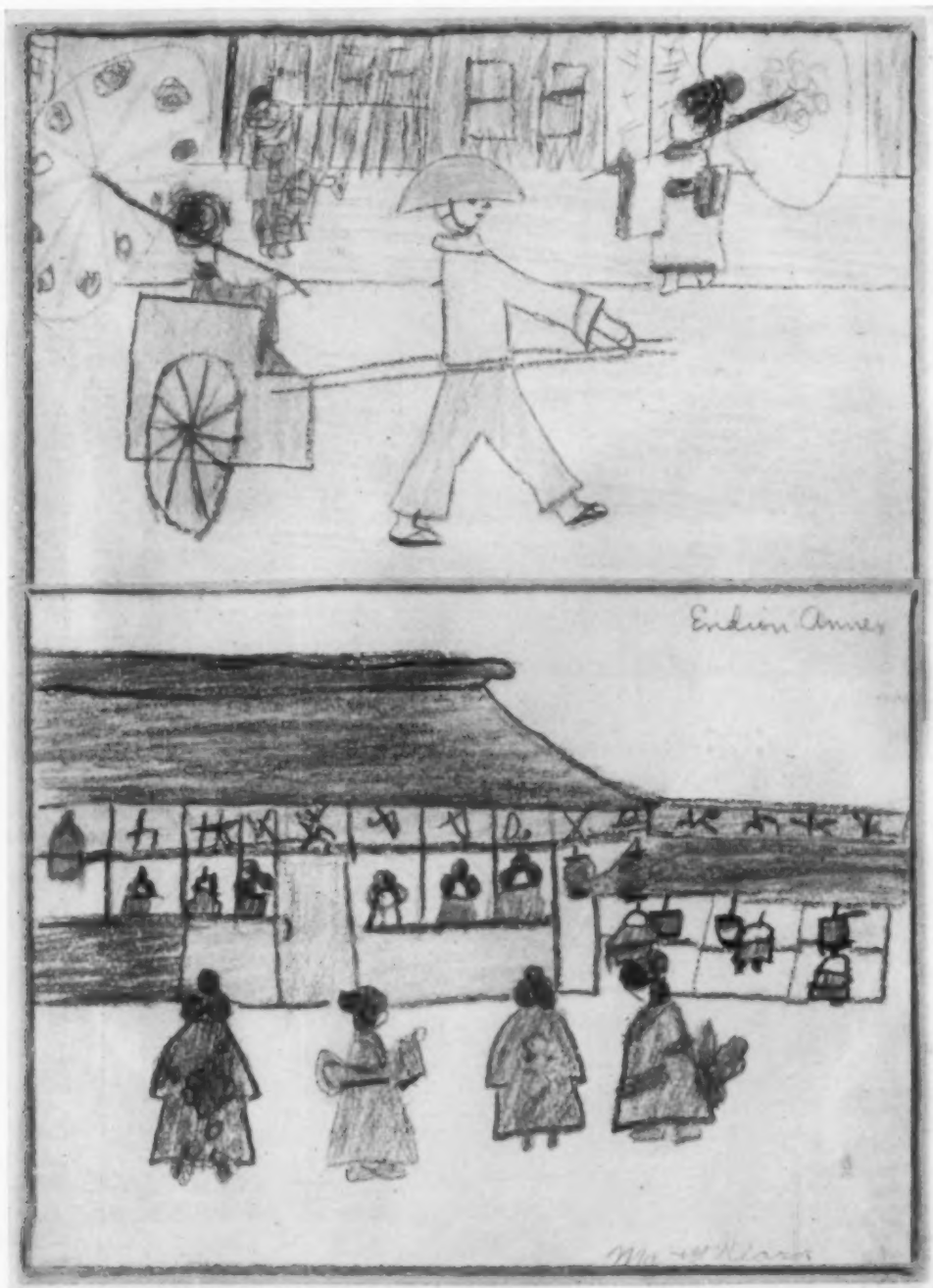


A UNIQUE WAY OF CORRELATING ART AND LANGUAGE STUDY. THE ORIGINAL DESIGNS AND THEIR COLORS SHOWED THAT THE CHILDREN ENJOYED MAKING THEM. SUCH DRAWINGS DO MORE GOOD THAN HOURS OF ADVICE ON GOOD ENGLISH. MADE BY THE GRADE CHILDREN OF BANGOR, MAINE.



A CLEVER IDEA IN WHICH THE SANDTABLE FORM OF DISPLAY HAS BEEN DEVELOPED INTO AN INTERESTING PUPPET SHOW. THIS ONE WAS USED TO TELL THE STORY OF THE HARE AND THE TORTOISE. DONE UNDER THE DIRECTION OF VIRGINIA WILL CUTS, ART SUPERVISOR, BY CHILDREN OF THE SECOND GRADE, TEACHERS COLLEGE, ST. CLOUD, MINN.

*The School Arts Magazine Alphabeticon, September 1923*



DRAWINGS MADE BY GRADE CHILDREN AFTER STUDYING ABOUT JAPAN. \* NOTE THE ACTION IN THE FIGURE PULLING THE JINRICKSHA. THE LOWER PANEL SHOWS A JAPANESE TEA HOUSE. MADE UNDER DIRECTION OF JESSIE TODD, CHICAGO UNIVERSITY.

*The School Arts Magazine Alphabeticon, September 1923*



COSTUMES AND TOYS MADE BY THE CHILDREN WHEN STUDYING ABOUT JAPAN. THIS IS AN IDEAL WAY TO STUDY GEOGRAPHY. LESSONS NEVER GROW TIRESOME WHEN TREATED IN THIS MANNER.

*The School Arts Magazine Alphabeticon, September 1923*



## Things that Children Like to Make

**I**N THE following pages are shown a group of things that any live boy or girl in the grades will enjoy making. The keen joy of achievement never bears greater thrill than in the "teen" years. To be able to make a booklet, or to make an interesting game all yourself, or a working toy, a pretty valentine, or a good drawing, makes the happy boy or girl far happier than kings.

Grown men and women who have learned that happy independence in their later years that comes with the ability to drive their own nails, letter their own cards, care for their own gardens, select their own colors for their environment, see the beauty of a sunset, or the exquisiteness of the modest wild flower, have often begun this knowledge with their childish interest and through the encouragement of some teacher back in the school grades.

The material duties of life are made more cheerful, and the aesthetic beauties are made more visible by the teachers of art in the grades. Their's may not be so great a path of glory in the field of art education to the uninitiated, but to those who know, there is not a more important division in school art than that of the grades.

Give a youngster colored paper, crayons, or water colors, wood and nails, tin and string, and his creative ability will blossom and his days will be happy and profitable ones. Busy, constructive hands will make our nation a greater one, and offset the destructive elements that contend everywhere.



## Interesting Things for the Primary Artists

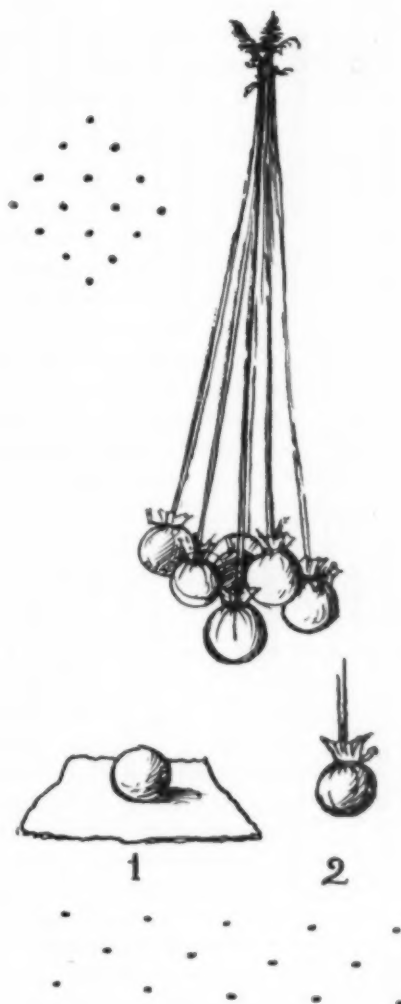
### A Bolas

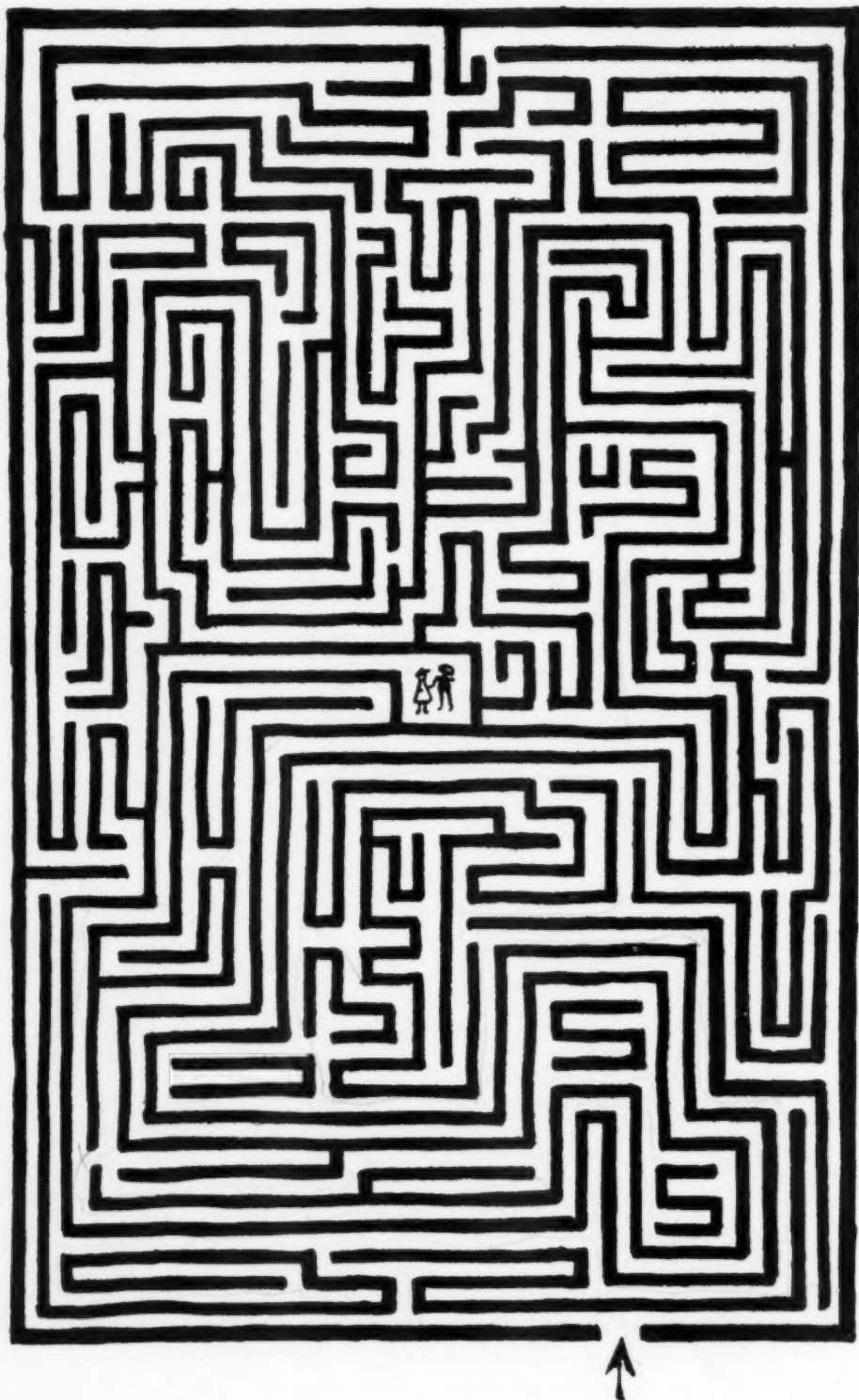
Games that you make yourself are always the best kind.

Here is a jolly project. You can get no end of fun out of it. Get a half dozen small spherical stones or big marbles, and the same number of pieces of very thin leather. Old gloves, an old leather cap, or a moccasin will give just what you want.

Cut the leather in pieces large enough to wrap about the stones, and tie at the top. See 1 and 2 in the sketch. Cut three pieces of strong twine about five feet long. Tie one of the covered stones at each end of the three strings. Double the strings in the middle, fasten them all together, and tie in a little bunch of feathers.

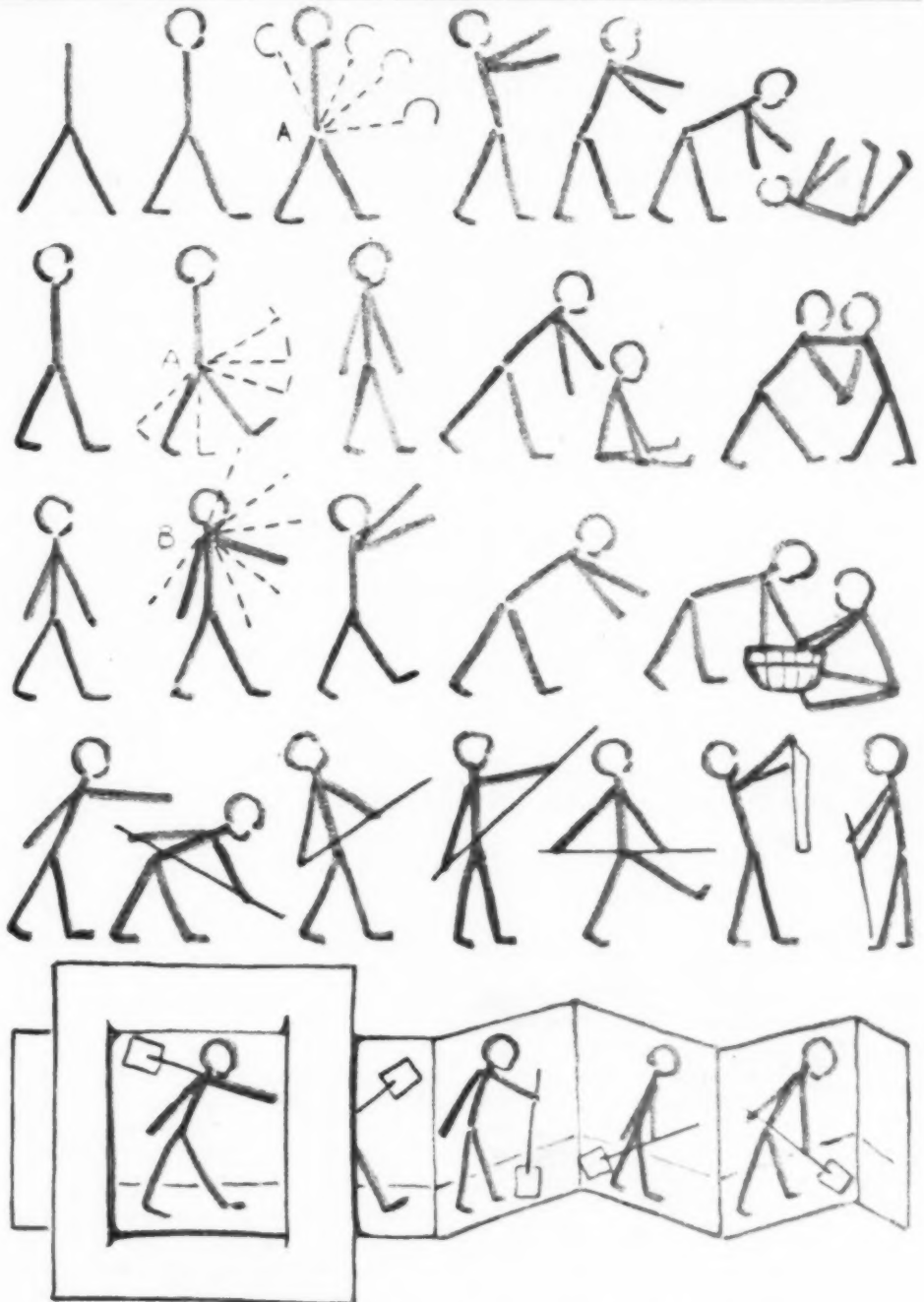
At any distance you wish from the place which shall be taw, and about a foot apart, drive six, eight, ten or more stakes into the ground. They may be arranged like ten-pins, in three rows alternating stakes and spaces; or in any way you wish. Now swing the Bolas around a few times, aim for the stakes, and see how many you can enclose at once. The stake easiest to reach should be marked five, the next ten, the next fifteen, etc. The game is to see who can secure the greatest score in three or five throws of the Bolas.





A REAL CHINESE PUZZLE. HOW LONG WILL IT TAKE YOU TO ENTER THIS MAZE?

*The School Arts Magazine Alphabeticon, September 1923*



CAN YOU DRAW THESE LIVELY PEOPLE? USE A SOFT THICK PENCIL SO THAT THEY WILL NOT LOOK TOO THIN. LATER TRY DRESSING THEM UP.

*The School Arts Magazine Alphabeticon, September 1923*

## A Novel Hat Brush

FREDERICK WHITNEY

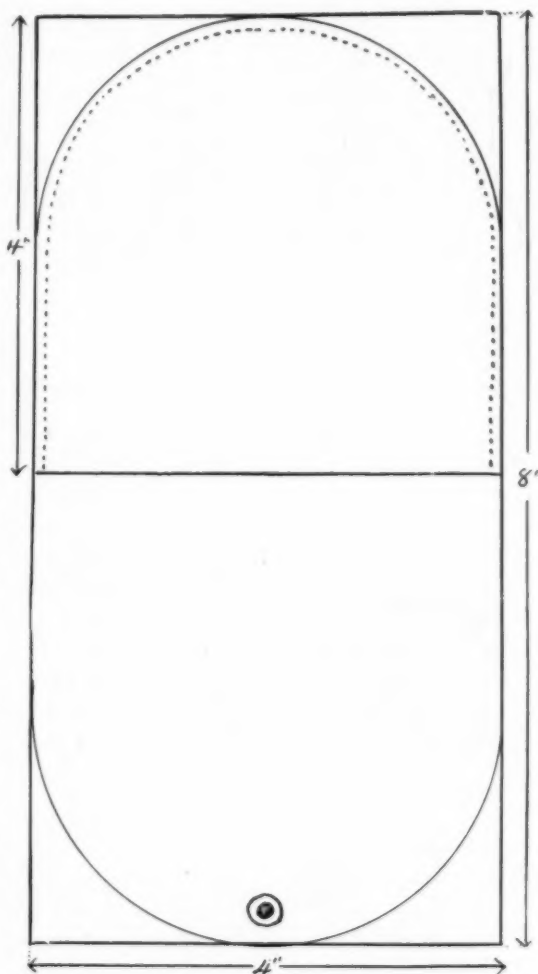
Use a piece of soft leather, 4 x 8 inches and a piece of soft felt or other fabric suitable for brushing or smoothing the surface of a hat; this may be 4 x 4 inches, or longer, if preferred. Place the cloth upon the leather, and stitch as indicated in the diagram; or stitch and turn.

The latter must be done, if you use a cloth which is inclined to fray. The pieces now form a pocket into which the hand will go when the brush is to be used. If you wish, you may buttonhole the cloth to the leather, using a coarse floss of harmonious color, preferably a darker tone of the same color. The pocket may be left with square corners, cut obliquely, or curving as in the pattern.

The small circles show where a snap fastener may be attached. A small strap and buckle may be used, or a rubber band, if preferred to the snap. The small sketch shows a possibility in design. This ornament, or some other, might be tooled about the snap.

The same diagram may be used for a shoe-polisher. In that case, a cheap leather for the outside and any heavy, soft cloth for the pocket are sufficiently good.

You can have the snap fastener put on at any good glove store if you have no way of doing it yourself.

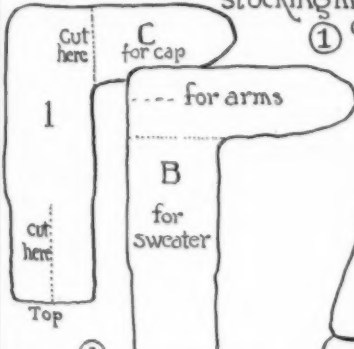





# Peter Stocking and How to Make Him

CLARA ATWOOD


① A pair of men's socks will make little Pete  
And I'll show you just how it is done;  
Take one of the socks & cut off the toe  
Slit up the top where the dotted lines  
As is shown on the stocking marked  
① one.




② Then sew up the top in two equal parts  
For his two little legs - you see -  
Then begin at the ends and stuff him quite full  
To the very tip-top with clean cotton wool;  
Such a soft little fellow he'll be!



③ Now cut off the foot of the sock marked B  
Pull the rest down over his head  
Then fold up the bottom to look like a sweater  
Or roll it and see which way it it looks better;  
Don't you think it would be nice if it was red?



④ Next sew on a piece of white cloth for a face  
Part of a white stocking will do,  
Then tie a wee ribbon on for a cravat  
And the toe of the sock marked C for a cap,  
And give him a little coat-button or two.



⑤ Now sew on two buttons for eyes so bright  
And embroider his smile and his nose;  
Make his arms from the foot of the sock marked B;  
That he's just about done you plainly can see,  
You're not sorry for that, I suppose.

⑥ Now sew on his arms with thread good and strong  
For the baby will pull them with glee;  
Tie his legs round the ankles with thread for his feet  
Do the same for his hands, and he is complete  
A doll that can't break, as you see.

A FASCINATING PROBLEM FOR GIRLS WHO LIKE TO SEW. READ THE POEM AND FOLLOW DIRECTIONS. THE RESULTS ARE WELL WORTH THE TIME PUT INTO IT.

## Three Dolls that Can be Made at Home

CHARLOTTE M. SKINNER



I'VE MIGHTY HANDY IN THE KITCHEN

Did you ever meet Dinah Dewdrop? Notice under the picture what she is saying. Her words are true. Her body is made of an ordinary round-headed soap-shaker. A piece of a stocking is stretched over the face and the features are outlined with cotton, brown and white for the eyes, and bright red for

the nose and mouth. A black dustcloth is folded and tied on for a skirt, a red and white checked glass towel for an apron, and a five-cent knitted dishcloth for a shawl. The dust cloth may be made of a half yard of black cheese cloth, the towel of three-quarters of a yard of towelling. Hem the duster all around, turning a hem about one-quarter inch, and hem both sides of the towel. Did you ever try to make a doll of something you had in the house? It is fun on a rainy day or on a pleasant day to try and think of ways to make dolls. Why, you can make a whole family without going near a store! Did you ever make a potato doll? (Some potatoes have such expressive eyes!) Or a clothes pin doll, or a marble doll? The little marble doll is made of a marble covered with a piece of

white stocking or glove. The other doll is made of two rubber balls, one with a squeak in for the head, and an ordinary one for the body. Her garment is made of a piece of pink eider-down. See if you can make one by looking at the picture.

Here are a few hints to help you:

The "dress" part is sewed up all the way around and left open at the top, only. The two balls are covered with a



piece of old white stocking or fine jersey undervest and fastened together and eyes, nose and mouth are painted on one. A hood is made and the ball with the face on it is put into it and fastened securely. The other ball is slipped into the upper part of the garment and the two are sewed together tightly. A ribbon is tied around the neck to cover up the stitches.

## How to Enjoy Dolls

HENRY TURNER BAILEY

Two little boys once went camping in the back yard. They made a stone fireplace, built a fire, and in a frying pan borrowed from their mother, they fried some sliced potatoes for lunch. "Were they good?" asked Mother. "Good!" they exclaimed, "Of course they were!" And the older boy added, "I tell you, Mother, there's nothing so good as fried potatoes, *when you fry them yourself.*"

The same is true of dolls. There are dolls that come from Paris, and dolls that look alive, and dolls that wink, and dolls that talk. But after all, you will get the most fun out of *a doll that you make yourself.* She's your own, you know, just as you are mother's own. And you love your *own* even when your own is not so handsome or so smart as somebody else.

## Some Handy Kitchen Bags



Little bags like the ones here are easy to make. Scraps of cloth can be turned into useful household articles in this way.

Odds and ends that have a habit of getting lost can be put into these handy bags and located whenever they are needed. Bags of different designs can be planned out.

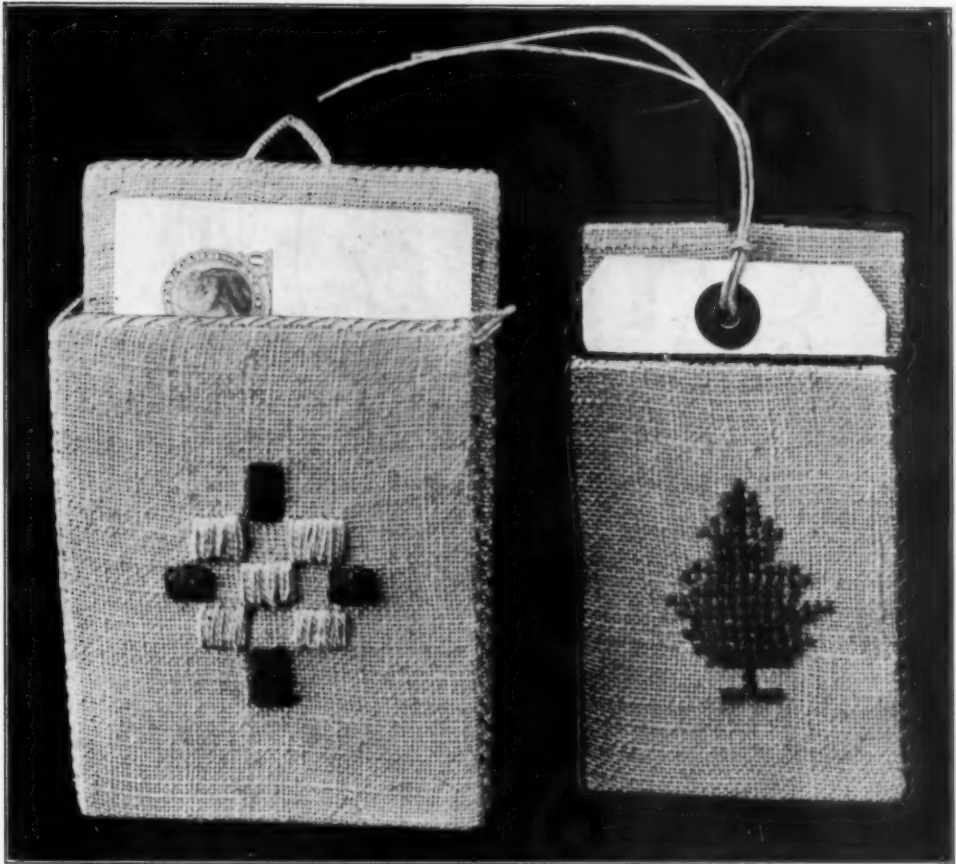
This lettuce bag is made of cheese

cloth or muslin, 28 inches long and 12 inches wide. Double the cloth up and sew the sides with a French seam. Make a hem at the top an inch wide. One-half inch from the upper edge, make a run to put in a narrow tape to hang the bag up to dry, when not in use.

Bags to hold corks and dust cloths can be made the same way, using cretonne. These can be about 5 x 4 inches.

## A Post Card and a Tag Case

CHARLOTTE SKINNER



These are made from gray linen. The designs are worked in coarse embroidery thread. Two pieces of linen  $4\frac{1}{2} \times 6\frac{1}{2}$  inches, and two pieces,  $5\frac{1}{2} \times 4\frac{1}{2}$  inches, are cut out for the Post Card case. The design is worked on the front of one of the smaller pieces, and then the four pieces of linen are stretched over cardboard and stitched

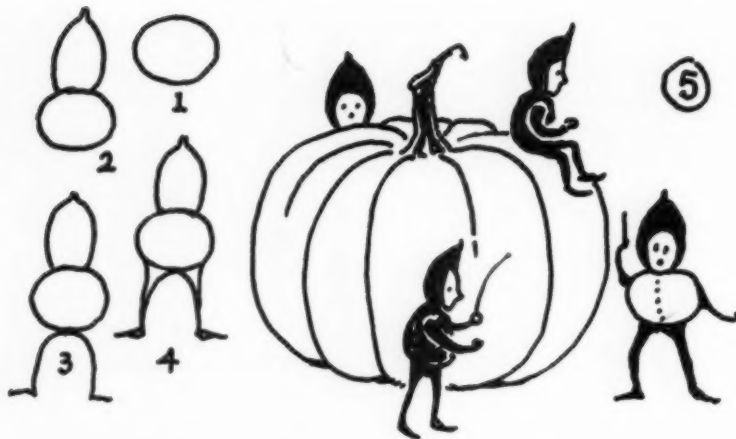
at the edges with "over-and-over" stitches.

The Tag Case is made from linen, also, this time using two pieces,  $3 \times 5$  inches, and two pieces,  $3\frac{1}{2} \times 4$  inches. Canvas also can be used.

To have the work look well, the stitches in the cross-stitch work should all slant the same way.

## The Tale of the Magic Vine

FLORA B. POTTER



Here is a little poem by an unknown author that I want you to read. It is full of pictures. Read it over carefully. If you live in a big house full of servants and are not allowed in the kitchen, perhaps you have never seen a pumpkin seed; but, perhaps, by good luck, you have seen one at school or somewhere.

*A fairy seed I planted,  
So dry and white and old;  
There sprang a vine enchanted  
With magic flowers of gold.*

*I watched it, I tended it,  
And truly, bye and bye,  
It bore a Jack o'Lantern  
And a great Thanksgiving Pie.*

Do you know how the fairy seed looks? Have you ever seen a pumpkin vine with its large yellow flowers? Did

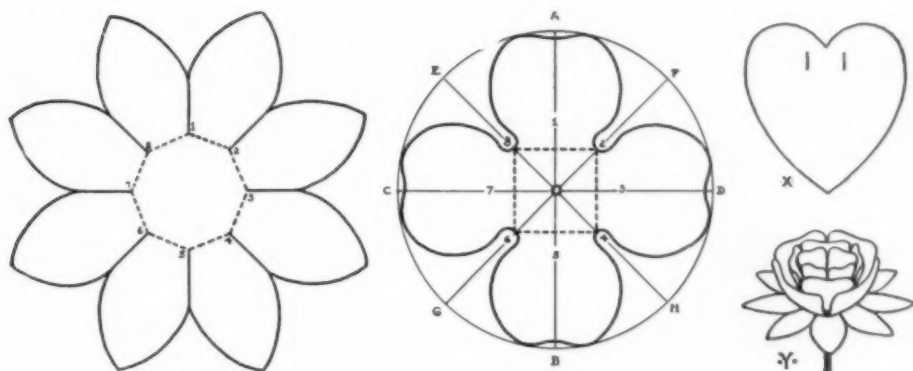
you ever make a Jack o'Lantern? Did you ever see a whole pumpkin pie? Could you draw the pictures suggested by the words in italics? The drawings on this page will help you to make the pumpkin seed Brownies.

Take your black crayon and draw an ellipse (Fig. 1); add to this, at the top, his head, with a very pointed cap shaped like a pumpkin seed (Fig. 2); on the lower side of the ellipse, make the letter U upside down, with the ends extended. (Fig. 3). Add arms and hands and any other details you may wish, and you have a fine Brownie. Color his jacket green, his trousers and cap red, his shoes brown. Could you make a number of Brownies holding hands and dancing about the pumpkin? Draw them running, jumping, sitting, playing, and having a jolly time.



# Some Ideas for Next Valentine's

SOPHIE BUTLER



Use sheets of unruled writing paper, a lead pencil, a ruler, colored crayons or water color, scissors, and a brass fastener with a round head.

Trace around a saucer or little plate for the circle. Rule the line AB, then CD. Now find the half-way points, EF and GH. Measure out from the center one inch on these lines, to find the points 2, 4, 6, and 8. Copy the curves as shown in the diagrams. Cut out the petals in one piece. Color both sides like the rose you love best. Make two others. Now draw the sepals—the leaf-piece. Proceed just as you did for the petal-piece, only locate all the points, 1, 2, 3, 4, 5, 6, 7, and 8. Color this piece light green on both sides. Lay the three petal-pieces on the sepal-piece and put the brass fastener down

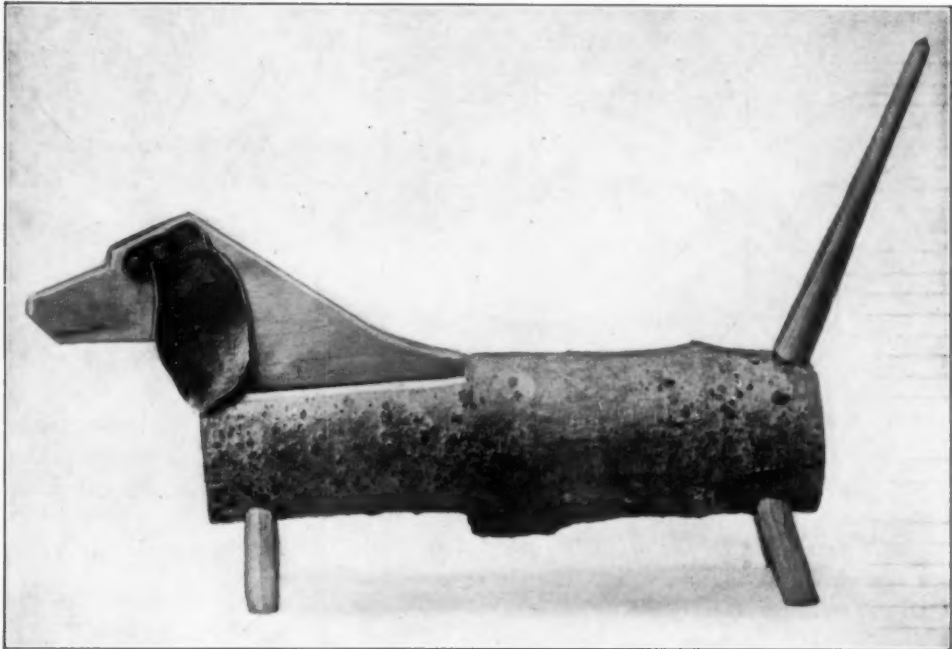
through the middle. Fold the parts upward on the dotted lines until the whole looks like a rose. By pinching each petal, you can make it look more like a rose—shown in the sketch Y.

## A ST. VALENTINE NECKLACE

Cut out a pattern of a heart from cardboard, as shown in the diagram X. Trace around this and cut from plain letter paper about twenty hearts. Make slits as shown in the pattern at A and B. Color the hearts all alike, any color you please; or ten of them a light tone and the other ten a slightly darker tone of the same color. String them on white ribbon, or some other color you think would look pretty, and tie them around the neck of the one you love best.

## A Dog You Will Want to Own

GILBERT B. NEWTON



First you look up a good stick of firewood. Fasten it into a vice, or some place where it will stay stationary.

Next bore some holes for his four legs and tail. Saw out a little flat place where his head is to be nailed on. Make the head out of a flat piece of wood, such as the board from the end of a box.

The ears are made of old leather strips cut from an old shoe. These are tacked on with little tacks.

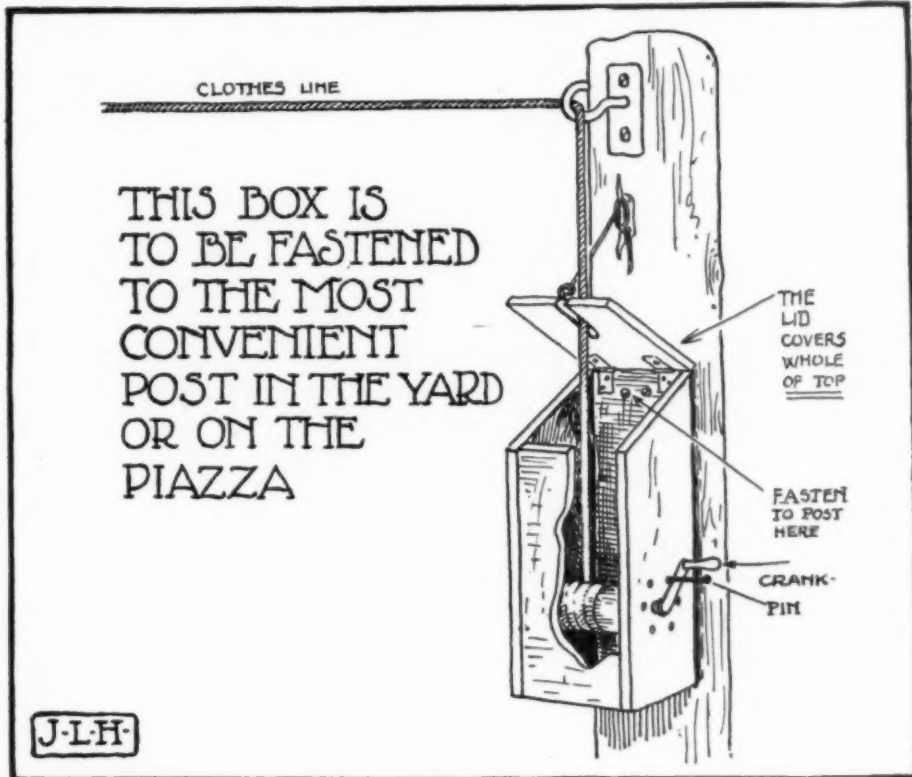
The legs and tail are whittled out of soft wood. They may be fastened in with a little glue, or wedged in tight so as not to work loose.

If the dog does not stand squarely on his feet, this may be helped by sandpapering the ends of the pegs or whittling them down a little.

Other interesting toy pets can be made based on the same idea. This dog's name is Heine. How many other pets can you make?

## A Handy Clothesline Box

JOHN L. HODELL



This box measures six by four inches, by ten inches deep. Midway between top and bottom, a spool or reel of wood is fitted to wind the line upon.

A small crank is fastened on the outside. This can be made of wood or iron. Six little gimlet holes are bored just within the limit of the crank's travel. These are to insert a pin or nail for the purpose of locking the reel when the line is stretched.

A large wire spike makes an excellent

pin. The pin should be attached to the box with a string so that it will always be handy.

A hinged lid is fastened to the top, and a small lid of thin wood made to slide over the slot through which the rope passes, so as to shed rain.

The box is fastened at a convenient height from the ground, and the line stretched as tight as desired by turning the crank and inserting a pin to hold it in place.

## The High School and Art

AS THE art student enters high school, his age fixes that period where he thinks soon of entering active life and engaging in some one of the many pursuits of trade or becoming connected with some industry. Industry or life without art would certainly be a sordid and dreary outlook. To us in America comes often the criticism that we think only of the dollar. It seems too often that the whole outlook and urge put upon the coming graduate in the high school is "go after that which will bring you the most money." Not that which will return the greatest mental or cultural benefit along life's journey, but only the accumulation of dollars seems to be the measure of success in our day.

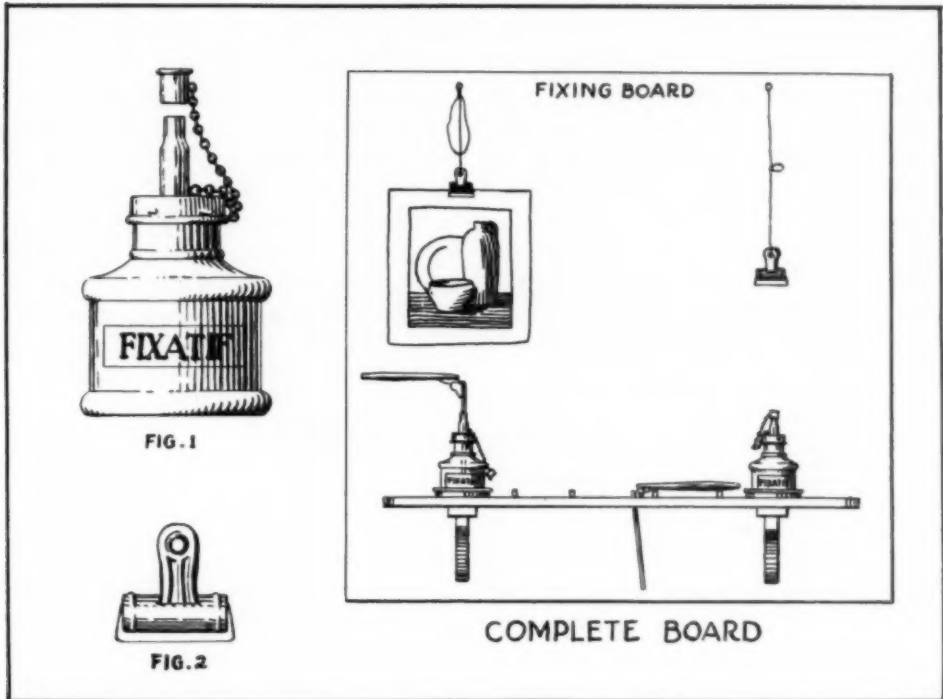
The captain of industry, the millionaire, those who amass fortunes, turn in their declining years, yearning and reaching for the thing they have missed in life; buying masterpieces in Europe, collecting costly rugs, stocking their shelves with objects of art, hoping in some way to absorb that enjoyment destined to be the heritage of every man. How much better if they could have had it as they lived, to have been able to enjoy the beauties of everyday life, year by year, step by step, interrelated with each of their days, than to have to depend upon professional buyers to select what was art for them when it was too late.

Let the high school student know that art, all they can receive of it in high school, will return much value and great dividends, not in gold or material prosperity but in golden hours of vision and soul enjoyment that far surpasses money.



# A Fixing Board

JOHN DEAN



This fixing board is intended to accommodate two students at once and save waiting, especially at the end of the class period. It is made of a piece of wall-board nailed with 3d fine nails to the plaster wall. Near the bottom is a narrow wooden shelf supported by two wooden brackets nailed on from the back. In the top of the shelf are two recesses about  $\frac{1}{4}$ " deep and large enough to hold the fixatif bottles. Four  $\frac{3}{4}$ " holes are bored through the shelf so the tubes of the atomizers may hang down and any adhering fixatif drip out.

If an old-fashioned alcohol lamp can be secured it will serve for a fixatif bottle or one may be made of a mucilage or show-card ink bottle that has a screw top as this is not so apt to stick fast. A tall slender rifle shell (Fig. 1) is cut off about  $\frac{5}{8}$ " from the end to form a cap to fit over the small end and prevent evaporation. This tube is soldered over a hole in the lid of the bottle and the cap soldered onto a short piece of chain (a cheap watch chain from the notion store will make several) so it will not be lost. Fig. 1.

The fixatif is white shellac in de-

natured alcohol as heavy as desired. Mix about a quart at a time and let stand for a week or more before using. Shake the bottle occasionally. This is quite satisfactory and costs about one fifth as much as the commercial article.

To fill the bottle remove the whole lid. To use it remove only the small cap and insert the tube of the atomizer. This holds the atomizer upright and also prevents inexperienced pupils inserting the mouth-piece in the bottle. Fixing drawings seems to be a mysterious process for beginners and much time and trouble will be saved for the teacher if a demonstration is given to each class and simple directions printed on the board,

especially "Stand back and blow hard." On the one illustrated, silhouettes of the atomizers and bottles in place are printed on the board as reminders. Warning against careless use of denatured alcohol, inhaling the spray, leaving the cap off the bottle, etc., may be added if found necessary.

Two small spring clamps (Fig. 2) are suspended on cords to hold the drawings while the fixatif is being sprayed on them. One or two small loops may be tied in the cord to be hung on the supporting nail to raise the clamp to varying heights to hold larger drawings or to accommodate taller students. For very large drawings use both clamps.

## An Emergency Exhibit

JOHN DEAN

Drawing teachers are often called upon to put up an exhibit of drawings for some special occasion on very short notice and feel that it is too much of a task in comparison with the results obtained. The following is a simple method of mounting drawings and hanging the mounts to display the work temporarily. If the mounted work is to be kept and shown from year to year it should be done in more permanent form.

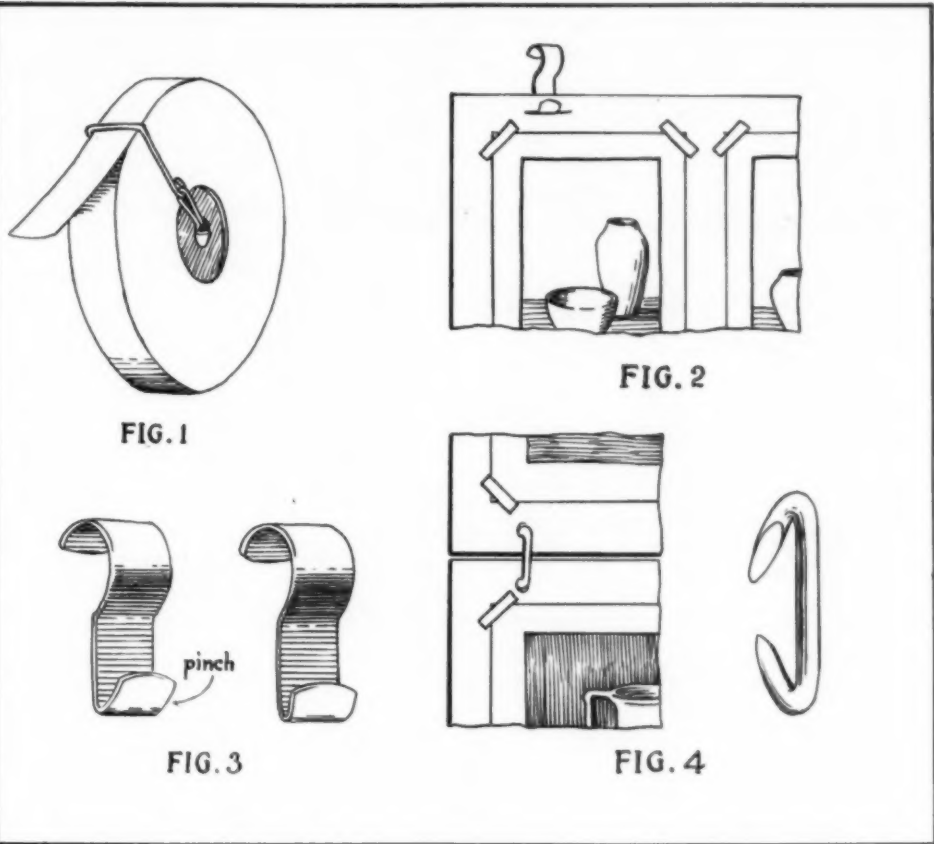
The first requisite is a roll of adhesive paper 1" or 1 $\frac{1}{4}$ " wide such as is used for fastening packages instead of tying. To prevent it unrolling bend a hairpin or similar piece of fine wire as shown in Fig. 1 and run a rubber band through the hole in the center of the spool to keep the wire tight. This gives an edge on which to tear off lengths of

paper, and is far more convenient for holding the end than sticking it fast each time after using.

For mounting drawings, clip off a quantity of pieces about  $\frac{1}{4}$ " long. Lay the drawings in the order or the position desired on the mounting boards and have pupils fasten them in place by sticking a strip across each corner as shown in Fig. 2.

For hanging the mounts obtain a supply of picture hooks of the type shown in Fig. 3. Cut a slit with a knife about  $\frac{5}{8}$ " from the top edge of the mount. Insert the small end so that the large hook will hold on the picture molding or any temporary strip of wood used as a support. Be sure the hooks are uniform in size and the slits equally distant from the upper edge or the mounts will not hang straight. If it is



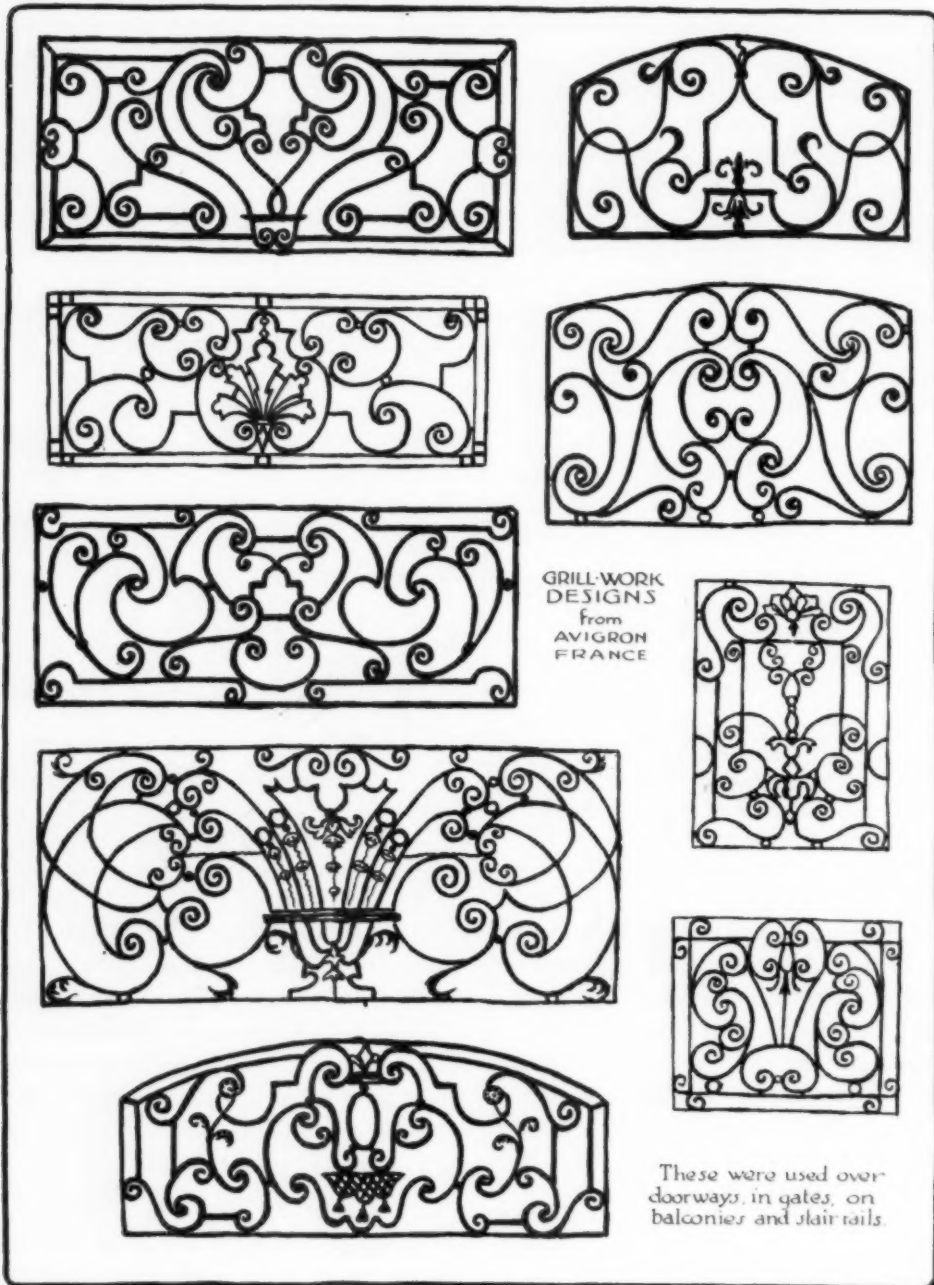


desirable to have the hooks stand rigid in order to hook on the picture molding while the mount is held at the bottom pinch the small hook flatter (Fig. 3) and insert the large end first in order not to tear the mount. This will make it possible to reach higher and save much climbing, both in putting up the exhibit and taking it down.

To hang additional mounts below the first, punch holes  $\frac{3}{16}$ " in diameter and  $\frac{1}{2}$ " from the edges of the mounts and a uniform distance apart. (Punch holes

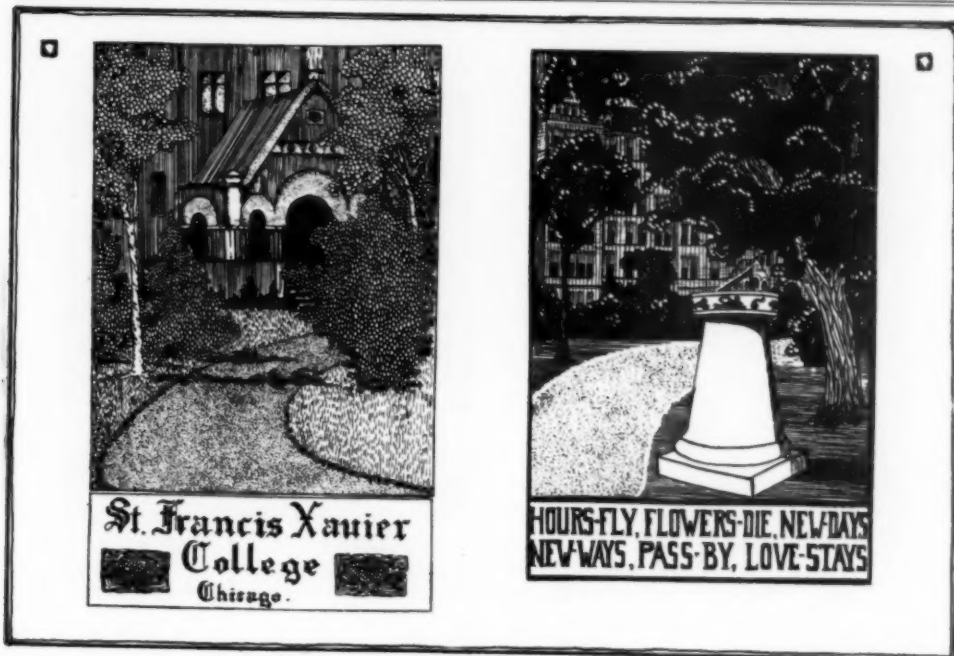
in a strip of cardboard for a gage: let one pupil mark all the mounts and another punch the holes.) Hook the mounts together with hog rings as shown in Fig. 4. These are already bent to the desired shape and are sharp enough so they can be forced through the card if necessary.

Holes may be punched on all four sides of the mounts so they may be used either way, or hooked to the row of mounts on either side.



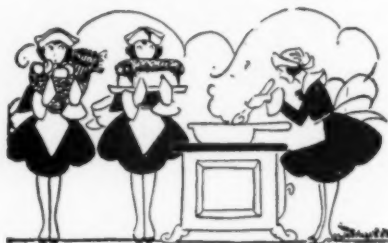
A GOOD DESIGN PROBLEM CAN BE BASED ON THE STUDY OF GRILL WORK LIKE THE ABOVE. GIVING THE STUDENTS AN ARBITRARY SPACE AND HAVING THEM FILL IT WITH WROUGHT IRON DESIGNS TEACHES UNITY, RHYTHM, RADIATION AND BALANCE. THESE WERE SKETCHED BY P. W. HOLT.

*The School Arts Magazine Alphabeticon, September 1923*



A GROUP OF WELL HANDLED STUDENTS' WORK. THE TWO UPPER PANELS WERE MADE BY STUDENTS OF ST. FRANCIS XAVIER COLLEGE, FOR POST CARDS. THE COVER DESIGNS BELOW WERE PRINTED FROM WOOD BLOCKS CUT BY ART STUDENTS AT LATIMER HIGH SCHOOL, PITTSBURGH, UNDER DIRECTION OF DONALD R. DOHNER.

*The School Arts Magazine Alphabeticon, September 1923*



### SPECIAL COURSE IN FOOD & COOKERY

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	<b>WALTER STUDIO</b> 10 EAST 14 <sup>th</sup> STREET OFFICIAL PHOTOGRAPHER W. I. H. S.			
	SPECIAL REDUCTION ON GRADUATION PHOTOS ALSO REDUCED RATES TO TEACHERS FOR PASS PORT PHOTOS			



### GROUNDGRIPPER THE OUTSTANDING SHOE OF TO-DAY

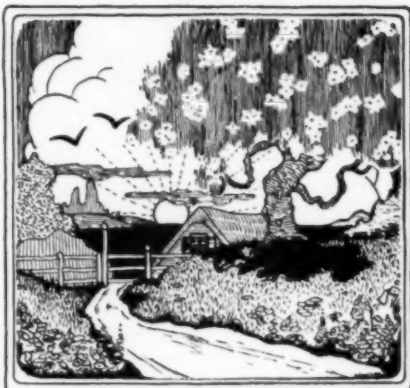
The comfortable  
well-made, refined  
shoe, of which

**NATURE APPROVES**  
**GROUNDGRIPPER SHOE CO.**  
 23 W. 35 St. 29 W. 46 St.  
 310 Livingston St. B'klyn

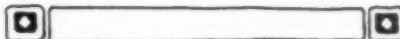
FOUR ADVERTISEMENTS FROM "THE SKETCH BOOK" PUBLISHED BY THE WASHINGTON IRVING HIGH SCHOOL, NEW YORK CITY. THE STUDENTS DESIGNED AND HAND-LETTERED THE ADVERTISING SECTION, GIVING THE PAGES AN UNUSUALLY ATTRACTIVE APPEARANCE. THIS WORK WAS DONE UNDER THE DIRECTION OF MISS FLORENCE A. NEWCOMB

*The School Arts Magazine Alphabeticon, September 1923*

# WASHINGTON IRVING SKETCH BOOK

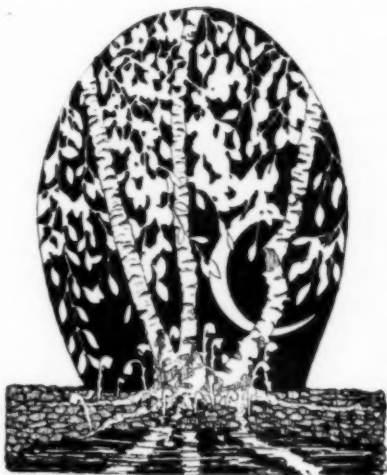


WASHINGTON IRVING H. S. 40 IRVING PL., N. Y.



DESIGNS MADE BY STUDENTS  
OF WASHINGTON IRVING HIGH  
SCHOOL NEW YORK

# WASHINGTON IRVING SKETCH BOOK



WASHINGTON IRVING H. S. 40 IRVING PL., N. Y.

COVER AND FRONTISPIECE DESIGNS FROM THE ART DEPARTMENT OF THE WASHINGTON IRVING HIGH SCHOOL. THESE ARE JUST A FEW OF THE MANY GOOD DESIGNS FOUND THROUGHOUT THE "SKETCH BOOK"

*The School Arts Magazine Alphabeticon, September 1923*





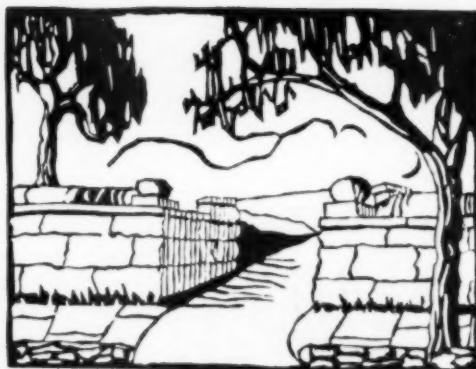
Cathedral Saint-Jacques - Lyons

Ralph Johnson - 45



The Approaching Storm

Andrew Walcott



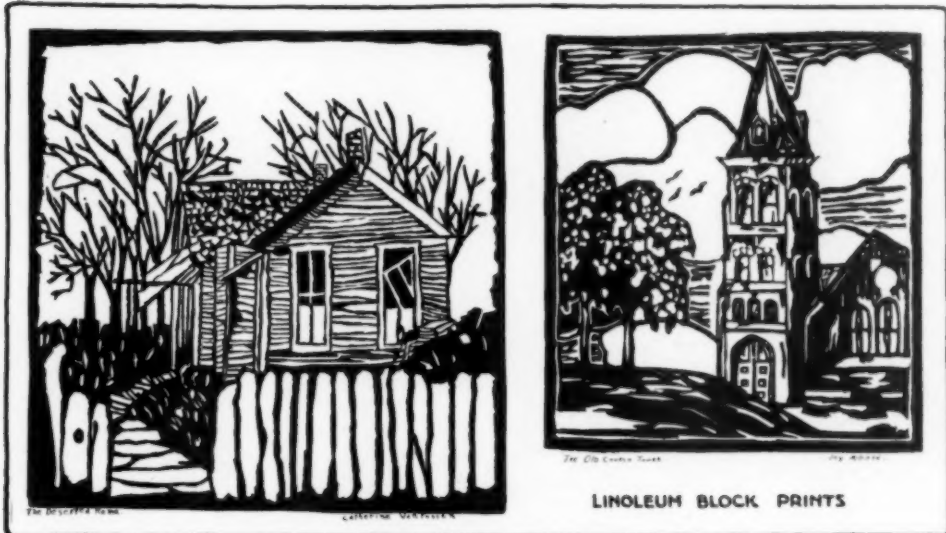
Walter Anderson



A PAGE OF LINOLEUM BLOCK PRINTS MADE BY STUDENTS OF THE KANSAS CITY, KANSAS, HIGH SCHOOL, UNDER DIRECTION OF ANNA E. KEENER, ART SUPERVISOR. JUDGED BY TECHNIQUE AND TONAL BALANCE THESE ARE SOME OF THE BEST HIGH SCHOOL PRINTS WE HAVE SEEN.

*The School Arts Magazine Alphabeticon, September 1923*





## Linoleum Cuts

MAGDALENE LEHRER

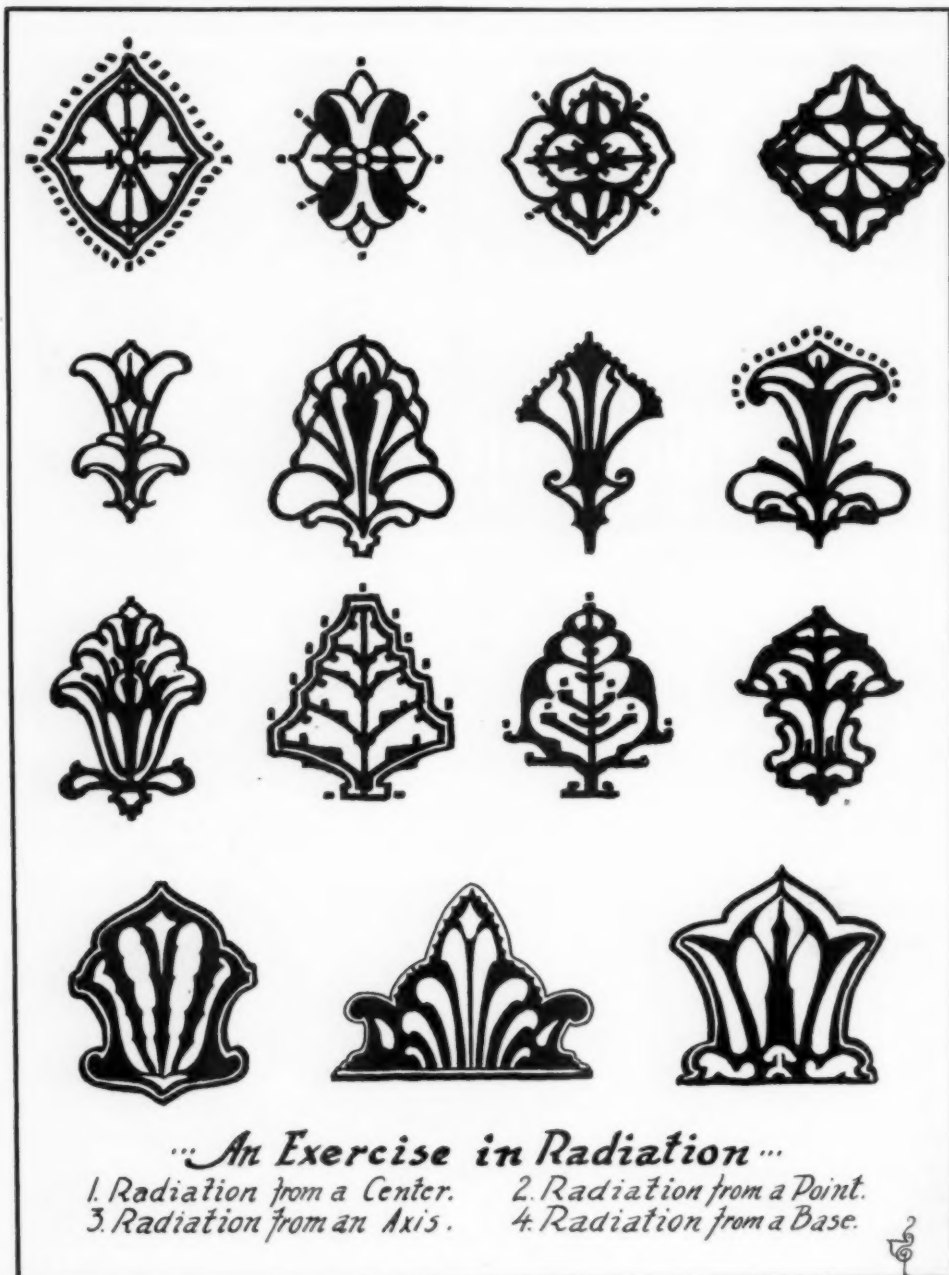
One who has made his first linoleum cut feels that he has accomplished a difficult feat. At least, I felt so and am sure that everyone else in my class felt the same way.

But, I must begin at the beginning. Our teacher explained the method of making linoleum cuts in which we became greatly interested. We felt proud when we were able to recognize one in an art exhibit. We also brought newspaper reproductions to class. We began to study lights and shadows and made pencil sketches of objects in the neighborhood of the school. When, at last, we got satisfactory results, we copied a few linoleum cuts to find out the technique best adapted to this medium.

When we felt confident of being able to undertake the task, we selected a drawing that we had made of some local scene, traced the sketch on the linoleum

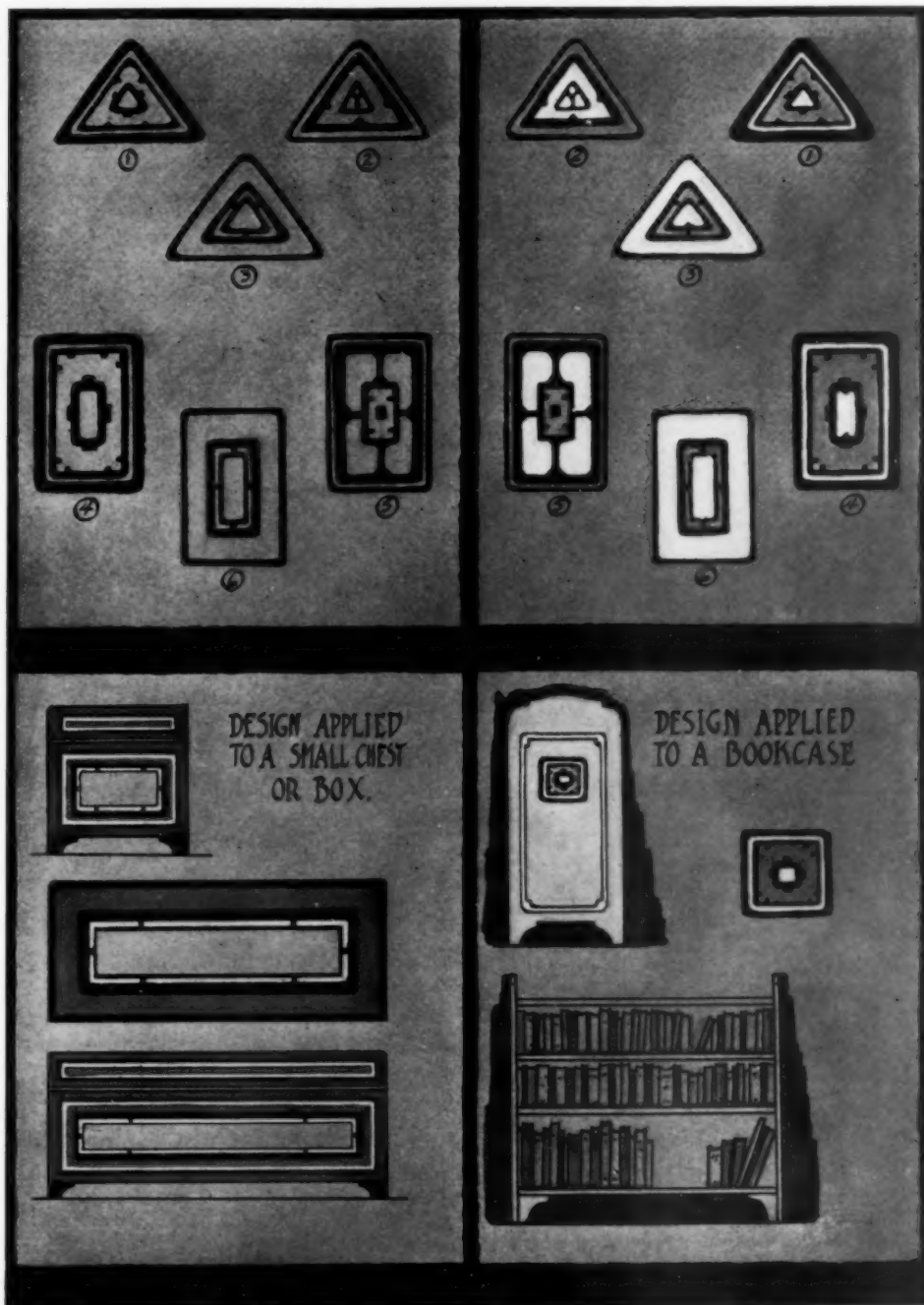
and began the work. Notice that I use "work," for, indeed, it was labor. We began to think that such things as sharp knives did not exist, for we were unable to find one that would carve well and so save us from stiff or cut fingers. During the carving period, many of us wished that we had never heard of linoleum cuts for we worked at grinding knives that refused to become sharp, and we tightened our lips and puckered our brows as we carved and carved. It was not an unusual thing to see a student suddenly lift his finger to his mouth, suck it for a moment, then look furtively around to see if he had been observed.

But, life was bright again when the linoleum cuts were finished. They were hung around the classroom and the judges selected the best four. Though the pupils in our class were beginners in the art, the result of their first attempt was truly remarkable.



A SPLENDID PROJECT FOR DESIGN STUDENTS. THIS PAGE BY A. G. PELIKAN OF GRAND RAPIDS, PRACTICALLY EXPLAINS ITSELF. IT CONTAINS FOUR DISTINCT SUB-DIVISIONS THAT CAN BE USED AS SEPARATE PROBLEMS IN DESIGN.

*The School Arts Magazine Alphabeticon, September 1923*



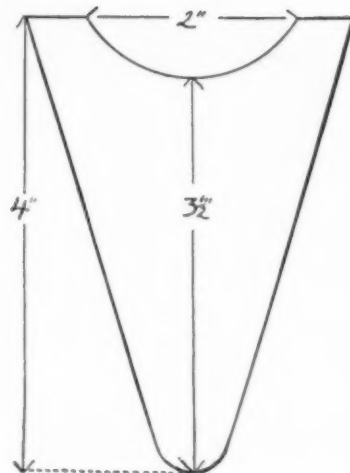
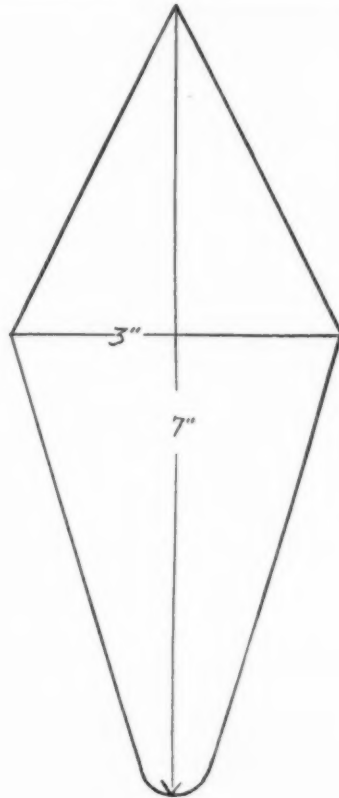
A PAGE BY MR. PELIKAN SHOWING HOW SIMPLE DESIGNS SUITABLE TO WOOD-CARVING CAN BE APPLIED TO FURNITURE. COLOR CAN BE ADDED TO PRODUCE PLEASING EFFECTS. COMPARE FIGURE 3 ON THE LEFT WITH FIGURE 3 ON THE RIGHT.

*The School Arts Magazine Alphabeticon, September 1923*



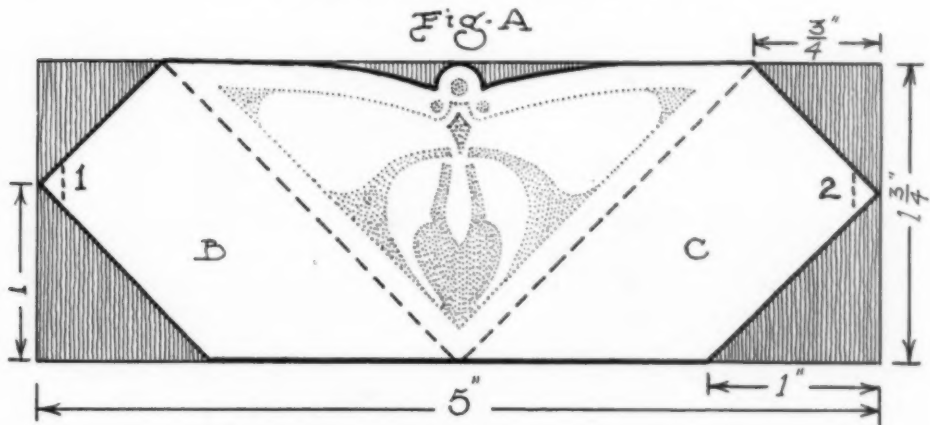
DON'T YOU SUPPOSE ALMOST ANY OF YOUR FRIENDS WOULD BE GLAD TO HAVE SUCH A SCISSORS CASE AS THIS, ESPECIALLY IF YOU MADE IT?

ON THE RIGHT ARE THE PATTERNS FOR THE TWO PARTS OF THE SCISSORS CASE. PERHAPS YOU HAVE NO PUNCH FOR PUTTING IN THE EYELET AT THE TOP. TAKE YOUR CASE TO A COBBLER AND ASK HIM TO PUT ONE IN FOR YOU. HE CAN DO IT IN A JIFFY. THE CASE WILL HOLD THE SCISSORS JUST AS WELL IF IT ISN'T TOOLED, BUT THE TOOLED PATTERN IS WORTH TRYING. PERHAPS YOU CAN THINK OF ONE THAT WILL FIT THE SPACE BETTER THAN THIS ONE DOES.



## Attractive Metal Pad Corners

Something Any Boy or Girl Can Make



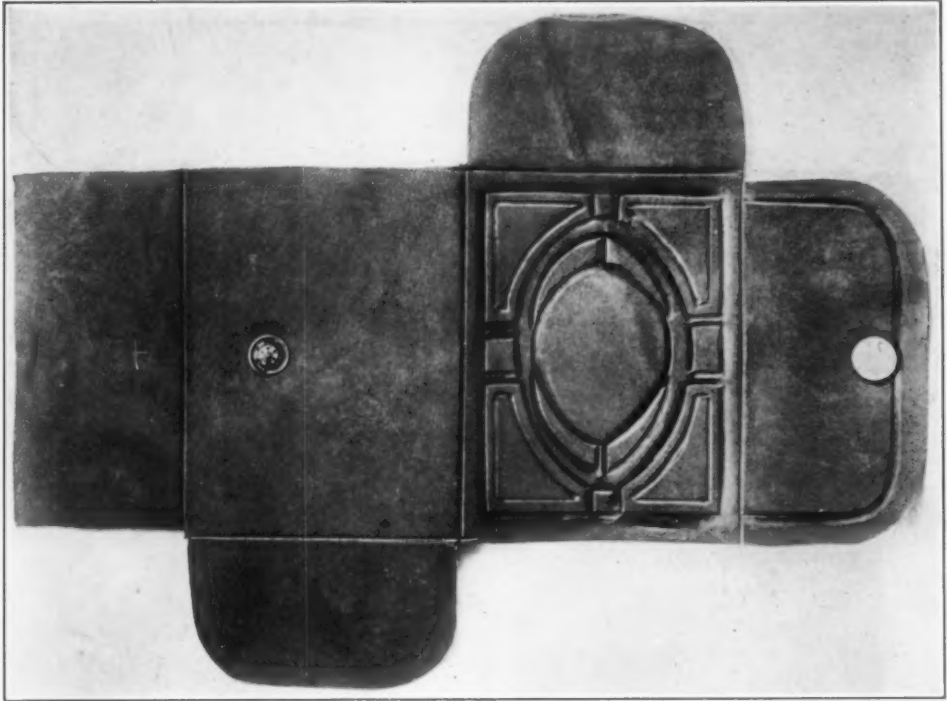
THE OBLONG OF SHEET BRASS, THE FLAT OF THE BLOTTER PAD, WITH A DESIGN SUGGESTED BY A BUTTERFLY



THE CORNER BEFORE AND AFTER BENDING TO FIT THE PAD

## How to Make a Bill Fold

FREDERICK WHITNEY



One of the boys felt like a millionaire; he had a genuine bill in his pocket; so his schoolmates advised his making a bill book, and all concluded that this would be a good project for the class.

He gave us these directions: The bill measures  $3\frac{1}{4}$  x  $7\frac{1}{2}$  inches and our book must be a little larger. Take a piece of thin calf with finished surface for tooling. The leather should measure  $6\frac{1}{2}$  x  $8\frac{1}{2}$  inches, which will allow for laps. The body of the book will consist of four sections, the two middle ones measuring  $2\frac{1}{2}$  x  $3\frac{1}{2}$  inches and the ends  $1\frac{3}{4}$  x  $3\frac{1}{2}$ . The two laps which

fold over the bills will be  $1\frac{1}{2}$  x  $2\frac{1}{2}$  inches. Cut on the full lines; and, with a knife as a skiver, reduce the thickness of the leather so that the book will fold easily where the dotted lines are shown. When this is folded, you will see just where the snap fastener must go. If you cannot secure one, use a heavy band.

If you wish your bill book ornamented, plan some simple, straight line design for one side, as shown in the picture. For this work, use a leather tool, pressing quite hard where you wish the lines to show, and wetting the leather, if you wish the color darkened.



## Art Schools and Normal Colleges

TO COMPARE the art courses in our professional schools twenty years ago and to-day would show marked contrasts. While years ago almost every American art school was influenced by French art methods and copied the French school of art in every detail, most schools today have wisely decided that American industry requires a closer relation with art and that this growth can only become a realization through the art schools. For this reason practical courses of art instruction in design and color as related to illustration, the making of posters, the art of the textiles, jewelry, metal, glass, pottery, leather and architectural enrichment and other applied art needs, have become well established in the American art departments.

After all, art is vital and alive only in proportion to its contact with every day life. Very few people come in contact with art in its form of oil paintings and sculpture, but every one comes in contact with art as applied to designs of furniture, floor coverings, wall papers, dress goods, machinery and the many utensils that are part of man's environment. With the recognition that art and industry are inseparable in the actual working industries, has come the demand that art students be practically instructed in the limitations and capacities of the various art materials. This has introduced many subjects into the curriculum of our advanced schools of an industrial and commercial character far different than the drawing and painting outlines that formed the long ago art courses.

With these industrial courses have come, also, dangers that must be watched for in connection with the teaching of industrial art. The first is that of accepting the present standards of industrial productions as good patterns to follow, when in fact they are very poor. The second is that of becoming so absorbed in the application of design and the handicraft that the very foundation of all art, that is drawing, is overlooked and the whole growth of industrial art is therefore crippled.

Where in former years, art instruction was one-sided in that drawing and painting was not practically applied, today there has grown the opposite need. This need is the requirement of more drawing, a greater care toward draughtsmanship as a preparation toward better industrial art applications.

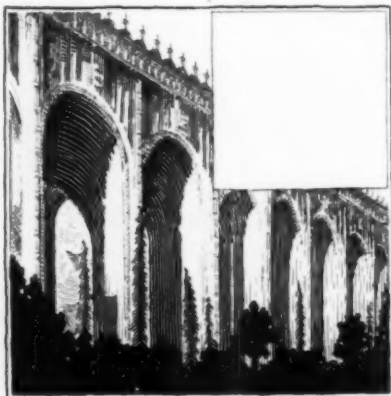
Good balance is one of the great laws or principles of beauty in art and we cannot ignore the law of balance in choosing our course of art study. With a good foundation in the principles of drawing and use of color, every additional step of the designer or craftsman is founded upon a firm beginning and his technique and mediums can be better considered because his needs in line, form and color have been previously accomplished.



ACCENTED LINE



DECORATIVE LINE



WHITE INK LINE OVER BLACK

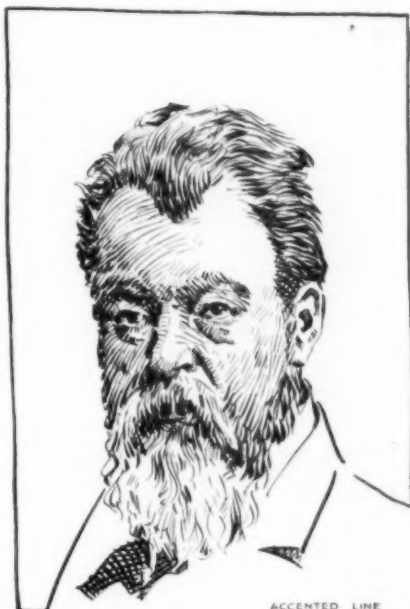


ACCENTED LINE

INK · TECHNIQUES ·  
GOOD EXAMPLES OF VARIOUS RENDERINGS

PEN AND INK WORK MAKES A FASCINATING STUDY. ABOVE ARE SHOWN SOME OF THE TECHNIQUES THAT ARE USED BY THE MORE ADVANCED STUDENTS. PEN WORK IS BEING USED CONSIDERABLY IN MODERN ILLUSTRATION.

*The School Arts Magazine Alphabeticon, September 1923*



ACCENTED LINE



ACCENTED



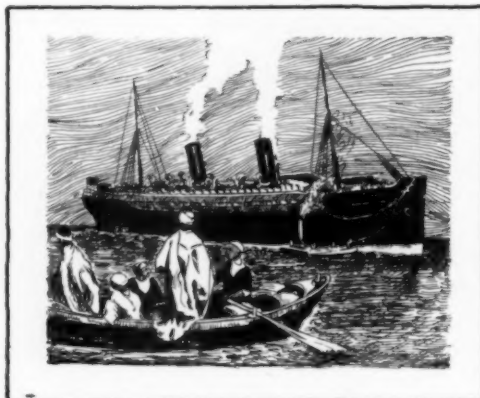
INCREASED LINE

SOME SPLENDID EXAMPLES OF GOOD PEN WORK. NOTE THE CRISP, DIRECT STROKES IN THE TWO UPPER PORTRAITS. THIS STRONG OPEN LINE WORK IS GOOD FOR NEWSPAPER ILLUSTRATIONS, WHILE THOSE SIMILAR TO THE TWO LOWER DRAWINGS PRINT BETTER ON MAGAZINE PAPER.

*The School Arts Magazine Alphabeticon, September 1923*



DECORATIVE



COMBINATION RENDERING

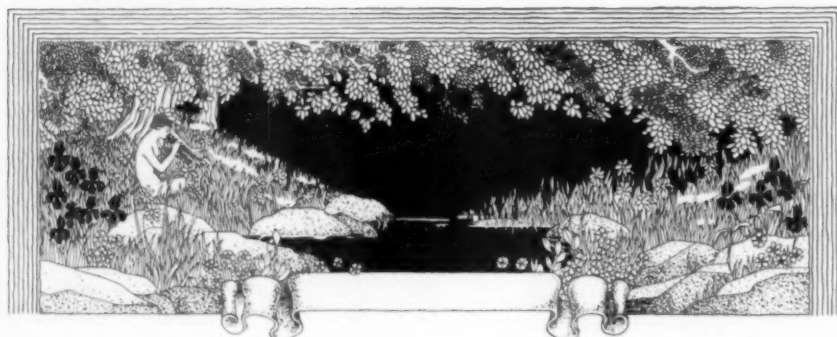


STIPPLE



WAVY LINE

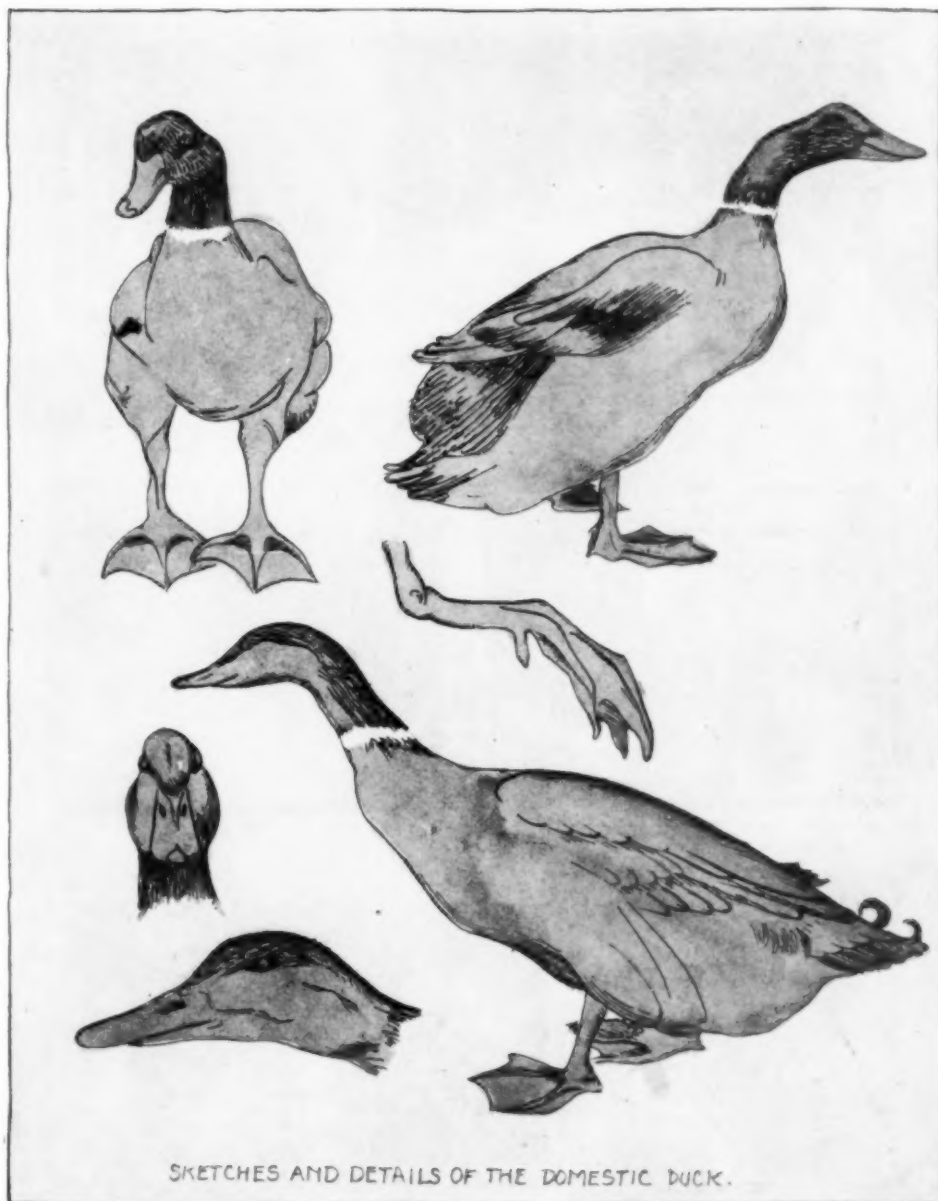
GOOD TYPES OF  
MAGAZINE ILLUSTRATION



DECORATIVE LINE

EXAMPLES OF THE MORE DELICATE FORMS OF PEN AND INK WORK. ALL OF THESE ARE ADAPTED TO HIGH GRADE MAGAZINE ILLUSTRATIONS. THE STIPPLE WORK IS A GOOD METHOD FOR BEGINNERS ALTHOUGH IT IS SLOW. THE WAVY LINE IS AN EASY TECHNIQUE AND COVERS SURFACE RAPIDLY.

*The School Arts Magazine Alphabeticon, September 1923*

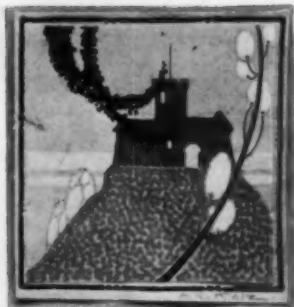


SKETCHES AND DETAILS OF THE DOMESTIC DUCK.

A VERY GOOD PAGE MADE BY STUDENTS OF THE CLEVELAND SCHOOL OF ART. THESE CLEAR CRISP SKETCHES ARE A COMBINATION OF PEN AND WASH WORK. THE SEMI-DECORATIVE STYLE ELIMINATES ALL UNNECESSARY DETAIL, AND CONCENTRATES ON THE ESSENTIAL POINTS. SUCH WORK MAKES A VERY GOOD PROBLEM FOR BOTH HIGH SCHOOL AND ART SCHOOL STUDENTS.

*The School Arts Magazine Alphabeticon, September 1923*





DECORATIVE PANELS MADE BY STUDENTS OF THE ART INSTITUTE OF CHICAGO. THEY ARE GOOD REPRESENTATIONS OF THE SUCCESSFUL HANDLING OF ARBITRARY SPACES AND OF TONE COMPOSITION. THE COLOR OF THE ORIGINALS HELPED CONSIDERABLY IN THE FINISHED EFFECT.

*The School Arts Magazine Alphabeticon, September 1923*





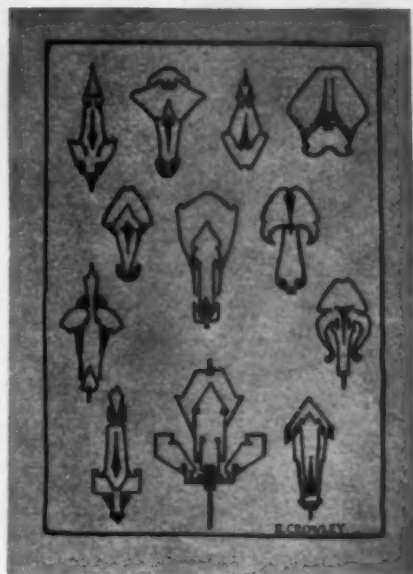
OTHER EXAMPLES OF COMPOSITION. NOTE HOW THE FIGURES IN THE CIRCULAR FORMS HAVE BEEN PLANNED TO CONFORM WITH THE SHAPE OF THE SPACE THEY FILL. THIS IS NOT AS EASY AS IT LOOKS. TRY IT ON YOUR CLASS.

*The School Arts Magazine Alphabeticon, September 1923*



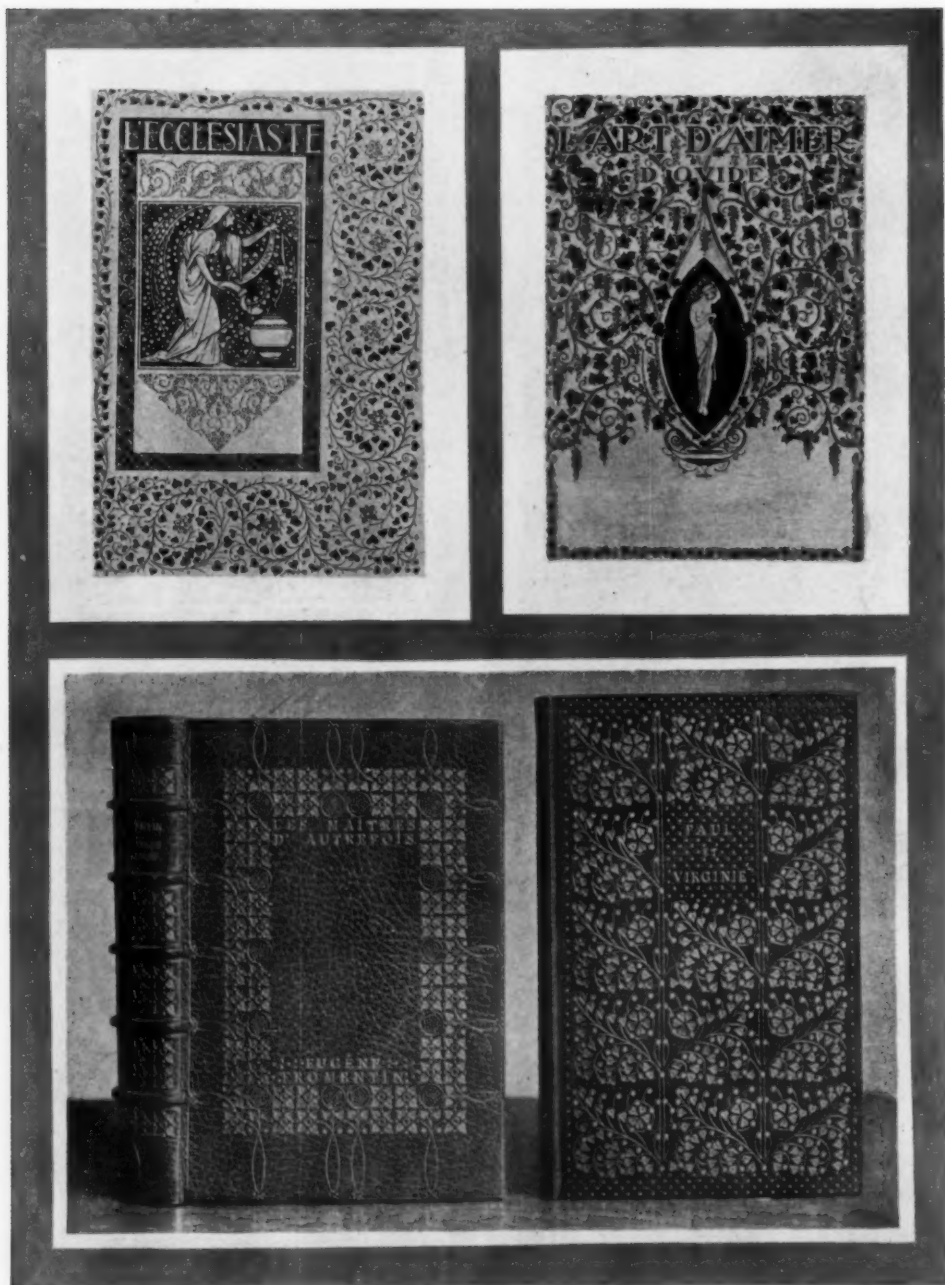
MORE WORK FROM THE ART INSTITUTE OF CHICAGO. THIS PAGE SHOWS QUITE A WIDE VARIATION OF COMPOSITION LAY-OUTS. THE ONE OF THE GEESE AND GOOSE HERDER IS A VARIATION OF THE ONE FOUND ON THE PRECEDING PAGE.

*The School Arts Magazine Alphabeticon, September 1923*



FOUR PANELS SHOWING A SUCCESSFUL WAY TO STUDY FLOWER DESIGN. THE FIRST PANEL SHOWS THE FLOWER IN DECORATIVE OUTLINE; THE SECOND SHOWS IT IN SILHOUETTE; THE THIRD IN THREE TONES; AND THE FOURTH IS A PAGE OF DESIGN MOTIFS MADE FROM THE FLOWER.

*The School Arts Magazine Alphabeticon, September 1923*



EXCEPTIONALLY GOOD EXAMPLES OF HAND WROUGHT BOOK COVERS. THIS IS AN ART BOTH FASCINATING AND WELL PAYING TO THE CRAFTSMAN WHO IS WILLING TO STUDY IT PROPERLY. TOOLED LEATHER MAKES ONE OF THE MOST SUCCESSFUL BINDINGS.

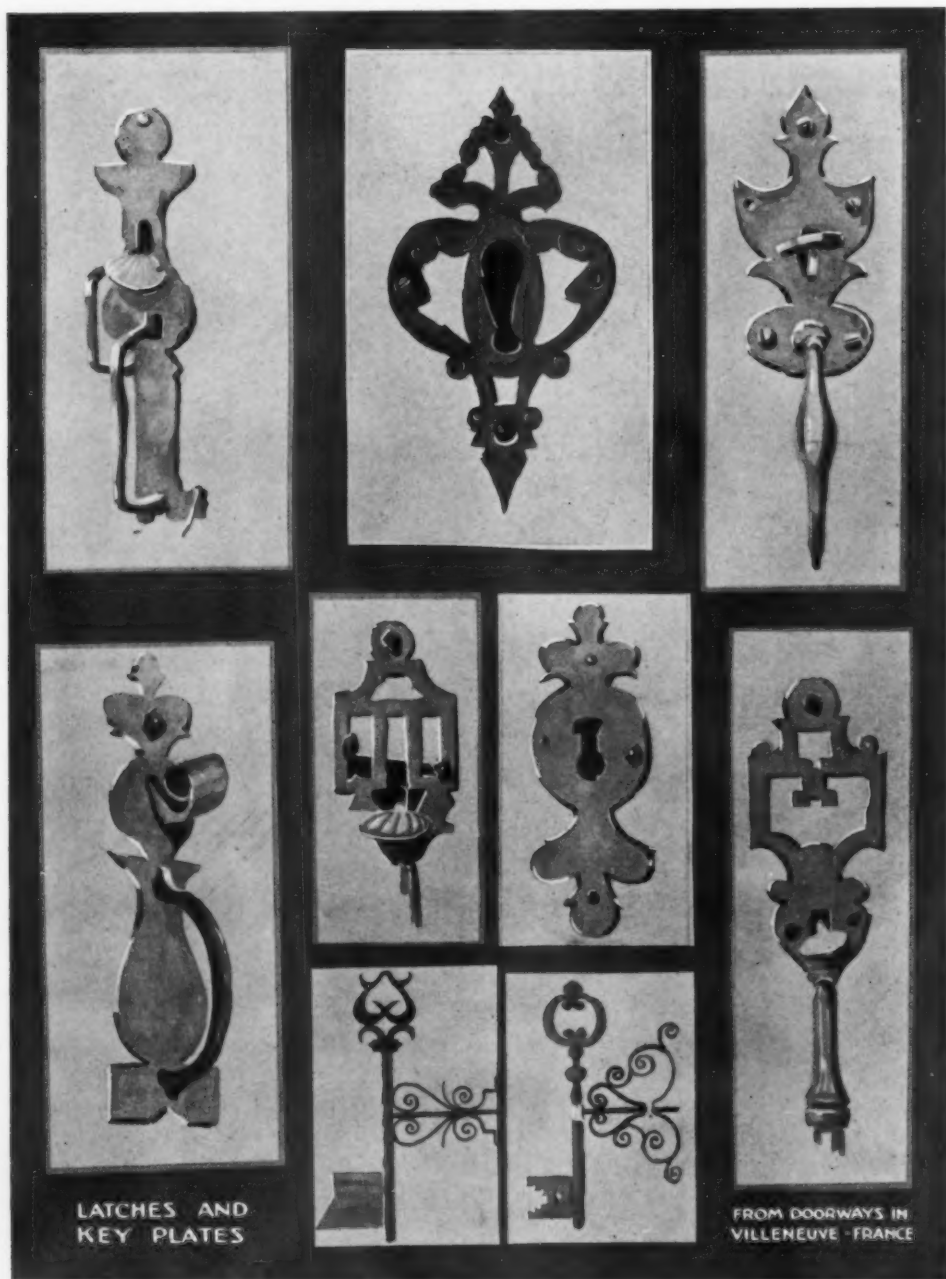
*The School Arts Magazine Alphabeticon, September 1923*



TEA TILES DESIGNED BY STUDENTS OF THE APPLIED ART SUMMER SCHOOL, CHICAGO. THE ORIGINALS WERE MADE IN GRAY TONES OF RICH COLORS AND MADE A CHEERFUL SPOT OF COLOR ON THE TEA TABLE. THESE TILES WERE MADE WITH CEMENT AND PETROMA COLORS, AND DO NOT REQUIRE ANY FIRING IN THE KILN.

*The School Arts Magazine Alphabeticon, September 1923*

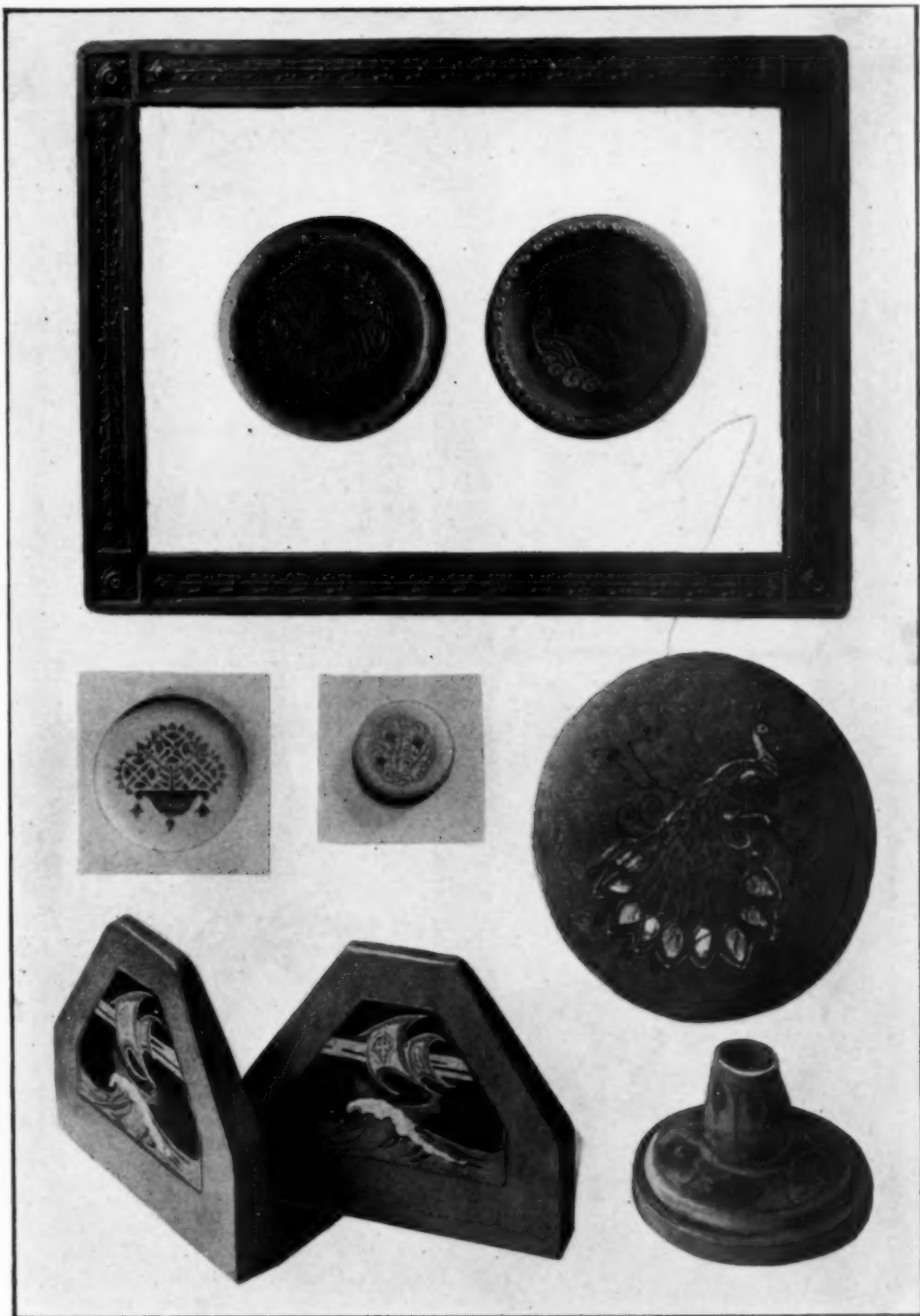




INTERESTING METAL WORK DESIGNS SKETCHED FROM QUAIN DOORWAYS IN FRANCE BY P. W. HOLT. THEY GIVE GOOD SUGGESTIONS TO THE STUDENT INTERESTED IN ARCHITECTURAL DETAILS OR HAND WROUGHT METAL.

*The School Arts Magazine Alphabeticon, September 1923*





A PAGE OF OBJECTS MADE IN THE NEW MODELING MEDIUM, RELIEVO. GLASS, METAL, WOOD AND SIMILAR SURFACES CAN ALL BE SUCCESSFULLY DECORATED WITH THIS FASCINATING MEDIUM.

*The School Arts Magazine Alphabeticon, September 1923*



A VERY GOOD PAGE, SHOWING THE METHOD OF PROCEDURE IN SKETCHING FROM THE FIGURE. A PAGE SIMILAR TO THIS, POSTED UP WHERE THE STUDENTS CAN SEE IT, WILL DO WONDERS TOWARD STARTING THE SKETCH WORK PROPERLY.

*The School Arts Magazine Alphabeticon, September 1923*



THESE SKETCHES AND THE LETTERED COMMENT CONSTITUTE A LESSON IN THEMSELVES. BESIDES DRAWING THESE TWO PAGES, MR. A. G. PELIKAN HAS ALSO WRITTEN SOME CONCISE NOTES ON FIGURE SKETCHING. SEE THE FOLLOWING PAGE.

The School Arts Magazine Alphabeticon, September 1923

## A Few Notes on Figure Sketching

A. G. PELIKAN

THE following notes are intended primarily for beginners in sketch classes with a view to clarify and illustrate the method of procedure.

The first thing to be considered is the material, which for the beginner should consist of pencil, paper, and eraser. It is advisable that the pencil be of a soft grade 2B or 3B, that the paper have a dull finish, and that the eraser be used sparingly or not at all. Now we are ready to begin.

Impress on the students that they are to work within a given space; that the edges of the paper represent the border or frame of a picture and that the sketch must be placed on the paper so as to relate to this border. One of the commonest mistakes that a beginner makes, is in placing the figure on the paper in such a manner that the figure is cut off at the ankles, or, in the case of a seated figure, by beginning in the center of the paper and running the legs off at the side.

Where the student does not understand the action of the figure, it is well for the teacher to draw a simple skeleton on the board, showing particularly the horizontal directions assumed by the lines of the shoulders, the waist, the hips, and the vertical direction of the torso, the arms, and the legs. By tying a bolt or piece of iron to a string, the student can make a simple plumb line with which to check up all vertical lines.

It is well for the beginner to learn to think of the figure in terms of 1 head, 1 torso, 2 upper arms, 2 lower arms, 2 upper legs, 2 lower legs, 2 hands, and 2 feet, and sketching the figure in terms of these parts, going over each part with a circular movement. All shading should be omitted until such a time as the student is able to make a fairly accurate outline drawing. By omitting details and features and concentrating

on the general construction and contour of the figure, then blocking in only the most essential folds and details, and rendering these in simple flat tones, much of the fussiness and scribbly rendering will be avoided.

After the student has a fair conception of relative masses, he should be encouraged to make quick sketches of the same object in different mediums.

The following method of procedure has been found to get good results:

1. Study general skeleton action of body.
2. Render model by going over each part of body with circular movement of pencil. Aim for relative proportion of these parts.
3. Draw action lines of skeleton.
4. Block in figure with reference to general contour.
5. Compare areas formed by interstices and dominant patterns.
6. Block in shadows and details. Clean up drawing and accent lines.
7. Render in flat values with pencil.
8. Render in line with pencil.
9. Render in flat washes of water color.
10. Render in ink.
11. Render with pastel. (Box 144, made by the American Crayon Co., is recommended.)
12. Render in any combination of the above mediums.

It is not intended to cramp the student's style or individuality by a set method, any more than a musician would be cramped by learning the notes. A systematic and logical order of presenting various phases of drawing will save a good deal of unnecessary groping about and experimenting on the part of the student.

Making an actual sketch before the class is one of the best methods of demonstrating the different steps in sketching.